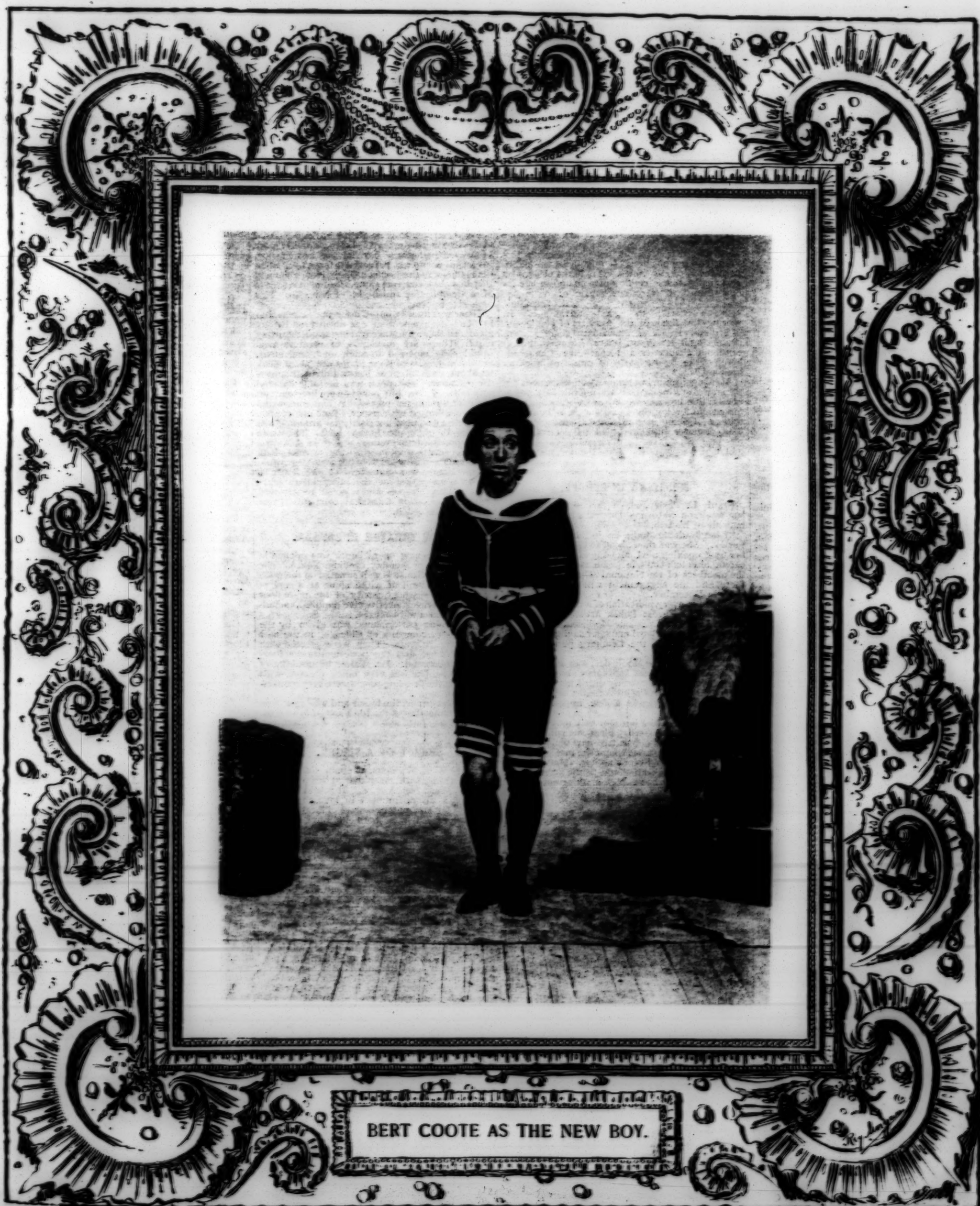


THE NEW YORK DRAMATIC MIRROR

Vol. XXXII., No. 829.

NEW YORK: SATURDAY, NOVEMBER 17, 1894.

PRICE, TEN CENTS.



MIRROR INTERVIEWS.



Edward Jakobowski.

The operatic composer is a *rara avis*. There are plenty of orchestral leaders who set jingling tunes to music and can turn out mechanical instrumentation in lieu of an original score; but the Millocks, Lecocqs, De Kovens, and Jakobowskis are few and far between. That's why they make so much money.

Edward Jakobowski, the subject of the following interview, arrived from London several weeks ago, and this is what he had to say about his career:

"I was born in London in 1858. My parents were Viennese, of Polish extraction. My father became a naturalized Englishman, but returned to Vienna in 1863. In Vienna I studied for seven years at the Conservatoire. I was principally under Hellmesberger, the conductor of the Grand Opera House. I took prizes for harmony and instrumentation, but my first production, a one-act operetta called *Le Réveil*, was only a *succès d'estime*."

"How old were you at that time?"

"Between fifteen and sixteen years of age. I had to make the management a present of the opera in order to have it brought out at all. I was even less fortunate with my second operatic effort, which was called *Formosa*. It was actually rehearsed in Paris, where I lived for two years, and was to have been brought out at the Théâtre Beaumarchais. The manager proved to be a scamp. He decamped with all the money he could lay his hands on, leaving the whole company in the lurch. That put an end to all chance of a production. The libretto of *Formosa* was by Maurice Truffaut, musical critic of *Gil Blas*, and Ernest Hubert."

"Did you try to produce any other operas in Paris?"

"No, I was completely disgusted with my *Formosa* experience. My next opera was brought out at the Globe Theatre in London. It was called *Dick*. The libretto was by Alfred Murray. Dick proved fairly successful at the Globe, but it was rewritten as a burlesque opera for the Gaiety, whence it was transferred to the Empire, at that time a regular theatre. It ran 108 nights with Fanny Leslie, Harry Monkhouse, Arthur Williams, and John L. Shine in the cast."

"I suppose there is no doubt about Erminie having been your greatest success?"

"Erminie undoubtedly made a tremendous hit. It was produced in London at the Comedy in 1885, and ran for 186 performances. When it was revived six months later it added 84 performances to the record. Since then it has been played continuously in the provinces. The success of the opera in America was even greater than in England. Erminie was produced in New York for the first time at the Casino on May 10, 1886. It ran 758 nights without a break. Since that phenomenal run it was revived once for 146 nights and subsequently for 112 nights. It has been played all over the United States ever since its original success at the Casino. At one time there were as many as eight Erminie companies on the road. My royalties from the performances of the opera in this country amounted to £16,000."

"To what do you attribute the great success of Erminie?"

"Well, it had an entertaining plot in the first place. Harry Paulton wrote the libretto, which was generally admitted to be very clever. In composing the music I endeavored to make it as tuneful as possible. The lullaby and gavotte were sung, played and whistled all over England, and I suppose they were similarly complimented in America. Thousands and thousands of copies have been sold of the lullaby since it was first published."

"What operas followed Erminie?"

"In 1887 I brought out *Mynheer Jan* at the Comedy. It was not a success, however. Paola has been fairly popular in the English provinces, and was pretty well liked in America, I believe. There is a probability of a syndicate producing Paola in London before long. The librettos of both *Mynheer Jan* and Paola were written by Harry Paulton. My next opera, *La Rosière*, was a failure when it was first tried at the Shaftesbury, but after Brandon Thomas was called in to rewrite the libretto the receipts rose from £9 a night to £90 but the opera was unable to recover from the general impression that it was a failure."

"Then you consider the libretto of as much importance as the music in the writing of comic operas?"

"A poor libretto is undoubtedly a serious handicap. You have an excellent librettist in J. Cheever Goodwin. He is a master in the art of writing words for music, and his dialogues fairly scintillate with witticisms and repartee. He wrote the libretto of *The Devil's Deputy* for which, as you know, I supplied the score. I'm very much pleased with the manner in which Francis Wilson has produced the opera."

"Tell me something about *The Queen of Brilliants*."

"I had a commission to compose it for the Carl Theatre in Vienna, where it was originally produced last spring under the title of *Die Brillanten Königin*. The German libretto was written by Tanhe and Fuchs, two Viennese journalists. The opera was produced, as you know, at the Lyceum Theatre, London, in September, as *The Queen of Brilliants*. The libretto was not translated. It was practically a new libretto, as Brandon Thomas merely utilized the groundwork of the original German book—in fact, only the character of the heroine. After the London production it was decided that the libretto could be greatly improved if entrusted to a revision by Harry Dam."

"Are you at work on any new operas?"

"Yes, I've about finished a one-act opera called *The Venetian Singer*. The libretto is by B. C. Stephenson. It may be produced at the Casino, when the Aronsons resume the management of that house. I have also an offer from Della Fox to compose the music of a new opera she has in view, but nothing has been settled in that respect. Then, as you probably know, I am under contract to write the music to a French libretto by Chivot and Durn, called *Le Caireme de Titine*. The opera is to be produced by Francis Wilson next season in New York. Mr. Wilson has also contracted with me for an opera to open the season of 1896-1897, for which Brandon Thomas will furnish the libretto."

"Do you intend to remain long in America?"

"It is probable that I shall remain in New York during the coming winter. I came over for the first time last September, and was delighted to find New York such a cosmopolitan city. Moreover, comic opera appears to be the most popular form of entertainment in New York at present, while in London the public taste is running more to musical comedy and burlesque such as *Morocco Bound*, *Little Christopher Columbus*, and *The Gaiety Girl*. New York audiences may tolerate fun of a broader order than in London, but they won't stand word contortions for puns. Nor will they laugh at graveyard comedians. Then the chorus girls are so pretty and graceful and so quick to learn at rehearsals. Not that I wish to disparage the English chorus girls. We brought over forty-eight chorus girls and eight dancers from England."

"Are there no Americans outside of the principals in *The Queen of Brilliants* production?"

"Oh, yes! There are twelve attractive American girls, who wear some very becoming costumes. The costumes—540 in all—are of the Directoire period, and were designed by Cromelli. We also brought over the entire scenery used in the London production. The three scenes are by Hawes Craven, Mr. Harker, and Mr. Perkins. The scene of the second act is practically divided into four on account of the pictures illustrating a dream."

"To what do you attribute your success as an operatic composer?"

"I suppose my music suits the public. *Voilà tout!* I was thoroughly grounded by Hellmesberger in the art of orchestration. The only instruments I play are the piano and violin, but I understand all the other instruments, and can, therefore, orchestrate the entire score. Then I believe in light and tuneful music for comic opera, as that is what the public seems to like. People like to hear music that they can hum as they go home. But you mustn't think I disregard the necessity for musicianship in this branch of composition. I only insist on the importance of catchy tunes. It is in the ensembles and finales that a comic opera composer has an opportunity to introduce music of a higher order. That's where he can introduce artistic effects to good advantage. In writing the finale of the first act of *The Queen of Brilliants* I took as much pains as if I were composing it for grand opera, but with the exception of the finales and ensembles, I have adhered to the lighter style of music as much as possible."

At this point the interview was interrupted by the arrival of a messenger who informed Mr. Jakobowski that he was needed at rehearsal, as the forty-eight foreign chorus girls were in imminent danger of some sort of musical entanglement. The composer intimated that the entanglement was probably caused by the new libretto. And a dickie bird whispered, "Dam the librettist!"

A. E. B.

MODJESKA IN EUROPE.

Frank L. Perley, who returned from Europe last week, on Saturday chatted with a *MIRROR* man about his trip.

"I left Madame Modjeska in Paris," said Mr. Perley. "She was then about to start for Poland, her tour opening next Monday at Lemberg, the capital of Polish Galitzia. She is supported by the members of the National Theatre company there, and the engagement will continue until early in December."

"There is every indication of a most successful season for the great Polish artiste in Europe. Before I left Paris Madame Modjeska received a telegram from the local manager saying that the seats for nearly all the Lemberg performances were sold."

"In Paris Madame Modjeska was entertained by Alexandre Dumas, Madame Calvé and other celebrities. Dumas warmly urged her to play in Paris before returning to America next spring. She will probably give a few impersonations here."

"I am now booking her tour here for 1895-96. I cannot yet announce what plays she will be seen in, but I know she has two new plays, one of which is by Sudermann, whom she met in Berlin, and another by a French author. Modjeska is essentially an intellectual and poetic actress and a play to suit her has to be something out of the ordinary."

VIRGINIA HARNED WILL STAR.

Virginia Harned expects to star next season in Henry Arthur Jones' play, *The Dancing Girl*. Maurice Barrymore will probably be her leading man.

"I think *The Dancing Girl* the best play Mr. Jones has yet given us," said Miss Harned to a *MIRROR* representative. "The title role is certainly the best part I have ever played. It will, I think, be an excellent vehicle for me to star in, as it has been played very little and has not been seen at all in a number of important towns. I may get Mr. Barrymore to support me. He will be an excellent Duke."

"My plans are not complete by any means, nor do I know where or when next season I shall open my tour."

THE GARRICK CLUB.

The regular monthly smoker of the Garrick Club took place at the club rooms, West Twenty-seventh Street, last Saturday night. The proceedings were enlivened by music, and Yank Adams, the phenomenal finger billiardist, gave an exhibition of his powers. R. A. Roberts is a member of this club, and when he sailed for London recently he carried with him an engrossed invitation to the Eccentric Club of London, offering the members the courtesies of the New York Club.

IN THE HANDS OF STUDENTS.

The students of McGill University, Montreal, had their annual theatre night on Nov. 2, and attended the performance of *The New South*. At the end of the second act a basket of flowers was presented to Phoebe Davies and a box of cigars to Joseph Grismer, and after the play the "boys" took the horses from the carriage of the players and drew them in state to the Windsor Hotel, where the band of the Sixth Fusiliers played and fireworks were burned. Speeches were also made.

BERT COOTE.

On the first page this week is a picture of Bert Coote, as he appears in the title part of *The New Boy* in the road company that plays that comedy.

Mr. Coote is one of the very small number of comedians who amuse by legitimate means. He has been on the stage from childhood, and his comic ability manifested itself early. He was born in London in 1867, and made his first appearance at Sadler's Wells Theatre in that city as one of the babes in Babels in the Wood, in 1872. The following year Mr. Coote, still a youngster, appeared as Green Bird in Frank Green's burlesque, *Cherry and Fairy Star*. He next appeared in the role of Hop-o'-my-Thumb at the Royal Theatre, Leeds, and from there went to the Theatre Royal, York, from which he was graduated to the stock companies at Chatham and Gravesend in child's parts. Thereafter he appeared again in Babels in the Wood at Exeter and the Theatre Royal, Bath, and then he took up clown's parts at the Adelphi Theatre, London, where he remained for three years.

Mr. Coote then joined Wilson Barrett, in Jane Shore, at the Princess' Theatres, and after again appearing as a clown at the Drury Lane Theatre, he assumed a part in the burlesque, *Gulliver's Travels*, by Henry J. Byron, at the London Gaiety Theatre.

His next appearance was as Bailie in *The Chimes of Normandy* at the Gaiety and in the provinces, followed by an engagement at Portsmouth in the burlesque, *Aladdin*. After this engagement he went to the Opera Comique Theatre, London, where he appeared with Lotta.

From London he came to this country under the management of Frank W. Sanger, appearing in the character of Chip in the comedy called *Dreams*, in which he was very successful. He has since appeared as leading comedian with Patti Rosa, Kate Castleton, Verona Jarbeau, Frank Daniels, and with the Alcazar Theatre Stock company in San Francisco. Recently Mr. Coote has been featured in James T. Powers' part in *A Straight Tip*, and in *A Ride for Life*. His present engagement in *The New Boy* offers him one of his best opportunities.

A NOVEL COMPETITION.

West Plains, Mo., was the scene of a novel competition last week. There are two theatres in the place, and this season both have been fitted up and run in sharp rivalry. The manager of each house, of course, claims superiority for his theatre and its attractions.

On Nov. 3 H. M. Scott, representing Jane Coombs, arrived in West Plains and booked that actress with the manager of the Grand Opera House for the night of Nov. 9. He had finished his business and was prepared to leave town when the manager of the Johnson Opera House claimed that he held a contract signed by the manager of Miss Coombs for the night of Nov. 10. This proved to be true.

There was no way out of it for the actress, but to fill an engagement at one theatre on Friday night and then go to the rival house on Saturday night. There are managers of theatres who would have objected to such an arrangement, but the managers of West Plains did not. They set about, each intent on his own night, to advertise the show. The town was literally covered with bills. Extra bill boards were erected, and where one manager posted his announcements his rival followed with paper. Both, of course, billed Miss Coombs; but particular attention was called to the difference in the dates. The whole population became excited, and it is said that persons came in from neighboring towns to look at the bills and take sides.

Miss Coombs was announced at one house as her own competitor at the other. Both managers had good houses, and it is safe to say that no such novelty in theatrical competition was ever before recorded.

A NEW THEATRE IN CANADA.

A handsome new opera house was opened in Guelph, Ont., on Monday evening, Nov. 5. The Guelph Opera House is well situated on the main street and is built of white stone at a cost of \$35,000. The seating capacity of the main floor and two galleries is over twelve hundred, including four boxes and two loges.

The opening performance was given by the Wales Opera company of Chicago, in the new comic opera, *Athenia*. They were greeted with a bumper house and the performance was thoroughly appreciated. Mr. Wales, in speaking of the house, said he was very much pleased with it, and that the dressing-rooms were very comfortable and roomy.

Albert Tavernier, the lessee and manager, was for years a member of the Ida Van Cortland company, and no doubt will make the new venture a success.

SUICIDE OF A SINGER.

Thomas W. R. Williams, an opera singer, committed suicide with morphine at his rooms in Spokane, Wash., on Nov. 8. It is said that the cause was a disappointment in love, the young woman being an amateur actress of local note.

The deceased was born in England and educated for the stage. In 1886 he emigrated to Canada, and for some time sang with the Toronto Opera company. He afterward appeared with the Emma Abbott Opera company. He was a member of the Mozart Club of Spokane, and had assisted that organization in presenting the operas *The Pirates of Penzance* and *The Chimes of Normandy*.

THE ROSENFELDS' NEXT PRODUCTION.

Ida Mahr, a member of the Rosenfelds' Liliputian company, will not be with that organization after this season on account of ill health. To a *MIRROR* man Carl Rosenfeld said yesterday: "All the members, of course, remain, and we expect to engage several new little people for our next production, which will be an adaptation from one of the most successful fairy spectacles ever evolved by Jules Verne, called *A Journey in the Land of the Impossible*. I am now at work on this piece and I expect it will eclipse the splendor of *Humpty Dumpty*."

FANNY DAVENPORT'S NEW PLAY.

"The cabled reports about Sardou's new play, *Gismonda*, are all wrong," said Frank L. Perley, Fanny Davenport's representative, yesterday. "Many of the things the cable reports Sarah Bernhardt as doing she doesn't do at all. For instance, it says she kills off a number of noblemen. As a matter of fact she only kills one. Miss Davenport will begin active rehearsals of the piece next Tuesday, and will produce it for the first time in America at the Fifth Avenue Theatre on Dec. 10."

HARRIET FORD REPLACES BELLE ARCHER.

Harriet Ford has been engaged to fill the position in Sol Smith Russell's company vacated by Belle Archer two weeks ago.

GOSSIP OF THE TOWN.



The picture above is of Anne O'Neill, the charming young actress who is one of the attractive features of Mr. Crane's company. Miss O'Neill's rise in the profession has been rapid and merited. She has never made a failure in any of the many parts assigned to her and her beauty and talent are thoroughly appreciated by New York playgoers.

The excellent portrait of Rhéa as Josephine printed in *The Mirror* last week was from a photograph by Falk.

Napier Lothian, Jr., will stage manage Rhéa's new play.

Hallen Mostyn has resigned from the American Travesty company, and been succeeded by H. W. Tredenick.

Aimee Thill has been engaged for ingénue roles with Sidney Drew, with whom J. A. Bigelow has re-engaged to play character parts and manage the stage.

Marie and Alice Thill will join Charles Dickson.

Mr. and Mrs. Erskine Lewis (Emma Cushman Tuttle) have been engaged to support George Wilson in *The Guv'ner*.

Harry Levy, late of A. Q. Scammon's attractions, has joined Lew Dockstader's Minstrels as general agent.

Ellen Vockey will give a costume recital at Washington, D. C., on Nov. 23, and will be assisted by local musical talent. Miss Vockey, by the way, makes all of her own costumes from designs from ancient and modern pictures.

Fannie Ogden is playing her second season with *The Engineer*, in the part of Nellie, which she originated.

Alice Leigh has joined Richard Mansfield's company.

Charles D. Herman has recovered from the effects of a successful surgical operation. He will come to New York from Philadelphia in quest of an engagement.

The *Oliver Twist* company will open at Haverhill, Mass., on Thanksgiving Day. The company will be known hereafter as the *Mestayer-Otis-Keenan* company.

Catherine Dooling, who is to play the title role in the coming production of *Oliver Twist*, left the Alabama company last Saturday night.

Lillian Elma arrived from Liverpool on the *Germanic* on Nov. 3, after a tempestuous voyage, but says she enjoyed a delightful vacation in Paris and London.

George H. Ricketts and Martha Conway sailed on Sunday, for St. John, N. F., to fill a stock engagement of six weeks.

George F. Hall closes with Coon Hollow this week and will join John Kernell in *McFadden's Elopement*.

J. A. Donaghy has joined The Black Crook to play Rudolph.

M. G. Lapier, J. M. Gilmore, G. V. Frazier and F. A. Allison have leased the Howe Opera House, St. Johnsbury, Vt.

Lawrence Williams has rejoined the Lillian Kennedy company to play heavies.

Charles Sturges, business manager of Lincoln J. Carter's Northern Tornado company, reports a good business. He says Manager Carter's new idea of a panoramic cloud effect during the storm scene in the play has made a great hit, and that it adds wonderfully to the effectiveness of the scene.

George S. Sidney, who has had charge of Katie Emmett's tour on the Pacific coast, has returned to New York, where he will represent her. Miss Emmett will soon announce new plans through *The Mirror*.

Anna Belmont will play the part of Gussie in *The Bauble Shop* and that of Susanne in *The Butterflies*.

Willard Lee deserves credit for his conscientious acting as Harry Horton in *The Two Sisters*, at Jacobs' Theatre last week.

James B. Mackie's scenery and effects used in *The Side Show* narrowly escaped destruction from a fire that burned a building adjoining the Avenue Theatre, Louisville, where he played the other day. The fire broke out in the afternoon, just as the matinee performance was over. Mr. Mackie reports a good business in the West and South.

Lottie F. Trites and Herman Wilson have brought suits against Francis Wilson to recover on alleged breaches of contract for employment.

F. F. Proctor, with his wife and daughter, have gone to Europe and will not return for two months.

The most interesting recent event to Manager E. D. Price was the successful debut of Master De Forest Guild Price, weighing ten pounds.

E. F. Linsmore has sold his interest in *Gloriana* to M. E. Rice, and the company will start on a Western tour this week. Mr. Linsmore is in Chicago.

Lawrence Russell has left the Southers-Price company, as advance man, and is succeeded by C. B. Harrold. Pearl Lancaster has joined this organization.

The opening of the Park Theatre, Henderson, Ky., on Nov. 16, will be celebrated by a ball. Acknowledgment is made of the receipt of an invitation to the event from A. Rankin Johnson.

Sadie Stringham has left the Tim Murphy company. She will join the *Oliver Twist* company.

AT THE THEATRES.

Palmer's.—The New Woman.

Play in four acts by Sydney Grundy. Produced Nov. 12.

Gerald Cazenove	Wilton Lackaye
Colonel Cazenove	E. M. Holland
Captain Jack Sylvester	C. J. Richman
James Armstrong	R. Fax
Percy Bysse Pettigrew	Thomas Ferris
Wells	H. Holliday
Lady Warrgrave	Mrs. D. P. Bowers
Margery	Annie Russell
Mrs. Sylvester	Virginia Harned
Miss Enid Bethune	Madeline Bouton
Miss Victoria Vivash	Georgia Busby
Dr. Mary Bevan	Emily Seward

The New Woman, the current attraction at the Comedy Theatre, London, was given its first American production at Palmer's Theatre last evening. The story is not unlike that of An Unequal Match and other plays that deal with the subject of ill-assorted marriages.

At the opening of the play Gerald Cazenove is engaged with Mrs. Sylvester in writing a work on "The Ethics of Marriage." He confesses to Mrs. Sylvester that the reason he has neglected his work of late is on account of his being in love with Margery Armstrong. After marrying Margery he is much annoyed by her lack of education and refinement and tires of her girlish affection.

Margery is in reality a fascinating little hoyden. In one scene she is just about to poke her head in the room and cry "Boo!" to her husband and Mrs. Sylvester while they are supposed to be engaged in literary work. She refrains from any practical joking, however. On seeing Gerald and Mrs. Sylvester in close proximity, she stops to listen to their conversation and on hearing Gerald say of her "Margery is hopeless—impossible," she promptly faints.

Gerald is captivated by Mrs. Sylvester and Margery determines to return to her father's house in the country. She is followed there by the husband of Mrs. Sylvester. This individual, whose amorous overtures had been scorned by Margery before she left Gerald, is sent about his business. Eventually Gerald comes to his senses and seeks forgiveness. A reconciliation with Margery ensues to the discomfiture of Mrs. Sylvester, the "new woman."

Somebody has defined originality as the ability to apply an old idea to a new occasion. Taken in that sense, Sydney Grundy's play certainly deserves to be called original.

The "advanced" woman is scathed with epigrammatic wit. The moral of the piece seems to be that man should leave the new woman severely alone, and that he is all the happier in the end by marrying a womanly woman even if she be not quite up to his level in point of culture and social standing.

Owing to the exigencies of space it is not possible to do justice to the production in the present issue, and THE MIRROR will deal with it hereafter. Suffice it to say that Annie Russell made a pronounced hit as Margery. Indeed, it would be difficult to conceive of a more charming and effective personation of the role. Wilton Lackaye, on the other hand, was hardly in his element as Gerald Cazenove, but did some things exceedingly well.

E. M. Holland gave a capital character sketch of Col. Cazenove, and Mrs. D. P. Bowers as Lady Margrave added another to the numerous successes of her artistic career.

Virginia Harned was fairly good as Mrs. Sylvester. Madeline Bouton as Enid Bethune, Georgia Busby as Victoria Vivash and Emily Seward as Dr. Mary Bevan were all seen to advantage in diversified types of progressive femininity.

C. J. Richman as Captain Sylvester and R. Fax as James Armstrong and Thomas Ferris as Percy Bysse Pettigrew and H. Holliday as Wells, completed a cast of exceptional merit.

The piece proved generously entertaining, and from its reception last evening seems destined to prove a drawing attraction at Palmer's for some time to come.

Fifth Avenue.—The Coming Woman.

Romantic comedy drama in three acts, by Mervin Dallas. Produced Nov. 12.

Charles Gordon	Edgar L. Davenport
Lord Granville	Eugene Ormonde
Stephen Blackmore	Joseph E. Whiting
Simon Screwdriver	J. C. Padgett
Lawrence O'Donnell	E. D. Tanehill
Jack Prescott	Charles Jefferson Jackson
Job Merritt	Hawley Francis
Parker	Melville Frank
Simon	E. R. Hill
Georgina	Marion Abbott
Dorothy Blackmore	Carrie Radcliffe
Mrs. Dobson	Jean Chamblin
Kate Melton	Carrie Turner

Mr. Sedley Brown need have no regret that his name does not figure on the current programme of the Fifth Avenue Theatre as the co-author of The Coming Woman. A Broadway audience has rarely been privileged to listen to such dreary, colorless stuff as the play proved to be. It is hard, indeed to conceive how an intelligent actress could consent to star in such a play much less spend money on its production.

It was lucky for the audience that the house bill contained a synopsis of the story, for it was impossible to learn from the characters what the piece was all about. The dialogue is more than commonplace; it is often puerile. As to dramatic situations there are none worth mentioning.

The story told by the house bill is as follows: The scene of the play is laid at St. Albans, England, where Kate Melton is looked upon as the coming woman. In early life she left school and joined a circus troupe, where she learned to break horses and became an expert rider. Lord Granville falls deeply in love with her, and they are separated through a mutual misunderstanding.

In the ensuing act Charles Gordon desires to make Kate his wife for monetary reasons. He holds certain facts of her origin in his possession, and through misrepresentations forces Kate into an agreement of marriage. After Kate has given the promise Lord Granville returns, as the misunderstanding has been cleared away. He offers to make her his wife, but she tells him that it is impossible.

Subsequently Kate saves Gordon's life, and in return he releases her from all obligation to marry him, and places in her hands the facts concerning her parentage. Kate then forces her unworthy father to acknowledge her as his daughter. Lord Granville returns from abroad and after a struggle between love and pride, renews his offer of marriage and is duly accepted by Kate.

Incidentally Georgina Blake, a Boston young lady who is searching for a truly good man, imagines she finds one in the person of Lawrence O'Donnell. This couple together with Jack Prescott, who is in love with a sister of Kate, supply the comedy episodes of the piece.

The chief interest in the play seemed to centre not in Miss Turner, but in a horse on whose back the star made her entrance (much to the alarm, by the way, of the nervous in the front row of the orchestra) and which cropped up whenever the plot thickened.

In such a piece Miss Turner naturally had no

Christmas Mirror

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opportunity to display her talent. The rest of the cast gave a conventional performance.

Fourteenth Street.—The Brownies.

By Palmer Cox. Music by Malcolm Douglas. Produced Nov. 12.

Titania	Marie Louise Day
Drusilda	Ida Mülle
Stanislaus	Charles Drew
Florimel	Alice Johnson
Goodfornie	Eugene Sanger
Dragonfels	G. L. Broderick
Mangleplot	Frank Soule
Enphrosyne	Lee Lamar
Neptune	W. A. Knone

Palmer Cox's Brownies disported themselves on the stage of the Fourteenth Street Theatre for the first time in this city last evening.

With the aid of Malcolm Douglas, who has composed some light and tuneful but somewhat reminiscent music, Mr. Cox has transferred to the stage the unique little characters he created and which have become so familiar to all juvenile readers.

The first act shows the Palace Court of Titania. Her marriage with Prince Florimel, an adopted Brownie, is being celebrated, when Dragonfels, a demon, to break off the match, carries Titania to his realm, where they are followed by the Brownies. The latter are shipwrecked and rescued by Neptune. The next act is laid in the enchanted isle, where the elfs are entertained by the Moon.

Attempting to rescue Titania, in an attack led by Florimel, they fall into the hands of the Demon, by whom they are condemned to slavery in the mines. The last act shows them working there. The Russian Brownie explodes a bomb which shatters their stronghold and changes the scene to Brownieland, where the nuptials of Prince Florimel and Titania happily end all their troubles.

In the dramatization of his work Mr. Cox has lost a good deal of the illusion. To be sure, the little "copper," the grotesque Indian, the dude and the other familiar characters are all there, but somehow the introduction of so much spectacle partly destroys the impression conveyed in his book.

As a spectacle, however, the production is magnificent. The gorgeous transformation scenes, glittering armor and the dazzling costumes combine to make some remarkably effective stage pictures.

The scenic and electrical devices are very fine and the chorus, all of whom are exceptionally pretty and have fine voices, show good training.

Alice Johnson as Florimel was charming. She has a beautiful voice, and in the costumes of the fairy Prince made an ideal picture. Ida Mülle was a quaint Drusilda, and Charles Drew as the King proved amusing.

Marie Louise Day, Eugene Sanger, C. L. Broderick, and the others in the cast were satisfactory.

If the judgment of a first-night audience be considered, the production is, without doubt, a success.

Bijou.—Miss Dynamite.

Farce, in three acts, by Glen MacDonough. Produced Nov. 5.

Drexel Day	Frederic Bond
Ned Vance	Charles B. Welles
Eugene Weber	William Norris
Tom Morton	Charles Mason
The Marquis of Entington	Soldene Powell
Bourdon	Fred. W. Peters
Henrietta Cruger	May Merrick
Marion Day	Hope Ross
Dasher	Annie Shindle
Georgia Day	Marie Jansen

Miss Dynamite was seen for the first time in New York at the Bijou Theatre last week. The piece is a sort of running mate to Delmonico's at Six—a compound of *risqué* situations and old-fashioned farce methods. The "mistaken identity" device is resorted to by the author on the slightest provocation.

Marie Jansen as Georgia Day palms herself off as Miss Dynamite, a concert hall singer of rapid proclivities, by simply donning a gorgeous red costume with well-fitting tights in lieu of a skirt.

The farcical incidents of the last act are mainly brought about through a supper in Miss Dynamite's apartments. Georgia, having eloped with Ned Vance, an impetuous artist, arrives at the apartments to assist her husband to collect some money the actress owes him. Incidentally several satellites arrive to partake of the *petit souper*. One of them is Georgia's guardian, Drexel Day. The other, the Marquis of Entington, assists Georgia to consume the good things set before them under the impression that he is dining with Miss Dynamite.

As Day had selected the Marquis as his prospective son-in-law, Georgia easily obtains his forgiveness for her elopement on condition that she will not divulge to his fiancée, a wealthy widow, the compromising particulars of his flirtation with Miss Dynamite.

There are various other love affairs that culminate propitiously, and one of the characters is pursued throughout three acts by a French detective, as he is suspected of being a full-fledged anarchist.

In the stellar role of Georgia Day, Miss Jansen looks very fetching in sumptuous costumes, and her personality is as pleasing and magnetic as heretofore.

The supporting cast is made up of competent people, who do their utmost to assist Miss Jansen to extract mirth-provoking material from the lines and situations allotted to them. Frederic Bond as Drexel Day, and Charles Mason as Tom Morton are especially successful in that respect, while Charles B. Welles, William Norris, and Soldene Powell do the best they can to add their quota of comicality to the performance.

Hope Ross personates the role of Marion Day with American dash and Gallic *chic*, and May Merrick is well cast as Henrietta Cruger.

Irving Place.—Der Compagnon.

Adolph L'Arronge's comedy, Der Compagnon (The Partner), which was formerly played here some years ago with Herr Thomas in the cast,

was produced at the Irving Place Theatre Thursday evening.

The amusing little comedy—or farce-comedy it might almost be called—was given in a most spirited manner by Mr. Conried's capable company.

Adolph Link played Herr Voss, the irascible old father, in an amusing vein, and Fran Habelmann gave an admirable performance of a typical German matron. It was a pleasure to listen to her delightfully natural and unaffected diction and manner.

Frl. Gallus was exceedingly clever in the part of a servant, and Max Bira played Schumann, Voss's partner, in an effective manner. The rest of the company, which includes Charlotte Durand, Arthur Eggeling, and Frau Schluter, contributed to make what was a most finished and pleasing performance.

Grand.—Lottie Collins's Troubadours.

Lottie Collins made her first appearance at the head of her own company at the Grand Opera House last night.

The performance commenced with Ward and Curran in a comedy sketch, and Anna Wilmoth, vocalist, followed.

The Fair Equestrienne, a little comedieta after the style of The Circus Rider, introduced Miss Collins to a West-Side audience. She was bright, vivacious, and captivating, and was ably supported by Fred. Solomon.

Marion Hayes, and Marion were seen in clever dances. Wood and Shepard, always prime favorites, created much merriment, and the Brothers Meers were particularly clever wire walkers.

The performance concluded with The Devilbird, in which most of the members of the company participated.

Koster and Bial's.—Vaudeville.

The bill at Koster and Bial's last week contained several new features. Carmencita made her reappearance Monday evening, and was given a most enthusiastic reception. The Spanish favorite danced with all her old-time spirit and grace.

The brothers Rosson, liliputian athletes; Ermina Chelli, an exceedingly clever and daring trapezist; Kokin, Japanese juggler; and the brothers Forrest, musical eccentrics, made their first appearance here. The Forrest brothers' specialty was decidedly displeasing, and was discontinued this week. Tschernoff, the Frères Martinetti, the Finneys, and Fougere in new songs, with the living pictures completed a most entertaining programme, which is repeated in the main this week.

Jacobs'—Jane.

A fair-sized audience greeted Jane on the East Side at Jacobs' on Monday night and enjoyed the humorous complications of Jane immensely.

The principal characters are in competent hands, Minerva Dorr playing Jane, Frank Norcross appearing as Charles Shackleton, Frederick Mower as Mr. Kershaw, Mrs. Mower as Mrs. Pixton, and Grace Huyck as Mrs. Chadwick.

Jane was preceded by the one-act curtain-raiser Sunset, which was excellently done, Mrs. Mower as Aunt Drusilla and Grace Huyck as Lois giving particularly clever and artistic portrayals of their respective roles.

Tony Pastor's.—Vaudeville.

Tony Pastor's bill this week is an attractive one. It includes Professor Frederick Macart's monkeys, from the London Alhambra, and a tribe of remarkably trained dogs; George W. Kenway, character artist; the Preston Sisters, comedienne; Healy and Teed, the Irish comedians; Sanford and Lee, newcomers, who are very amusing; Princess Pauline, serio-comic and change artist; Billy and Lena Grace, grotesque performers; McBride and Goodrich, change and dance artists; and the Binns, in a clever musical act.

American.—A Temperance Town.

A Temperance Town is the attraction at the American this week. The play is presented by a capable company, and last night there was a fairly well filled house.

The work of Anna Robinson as Ruth was most notable, she being fully equal to the requirements of the part.

At Other Houses.

Dr. Syntax is in its last week at the Broadway. The performance given by W. H. Crane and his company in The Pacific Mail is "one said to make the Star Theatre resound with one long shriek of merriment."

Little Christopher Columbus has captured public favor at the Garden Theatre.

The New Boy will continue his capers at the Standard until a week from next Saturday night. William Gillette's company follows in Too Much Johnson.

Rob Roy is playing to crowded houses at the Herald Square.

Shenandoah has only a few more weeks to run at the Academy of Music.

A Gaiety Girl continues with box office prosperity at Daly's. A week from next Tuesday, Mr. Daly will begin his sixteenth regular season at his New York house with a revival of Twelfth Night, in which Ada Rehan appears as Viola.

John Drew may be seen nightly and at the Wednesday and Saturday matinees in The Rattle Shop at the Empire.

E. H. Sothern will end his engagement at the Lyceum Theatre on Saturday night. He may be seen throughout the week in Lord Chumley and in A Way to Win a Woman at the Thursday matinee. The new Sardou play to be presented at the Lyceum next Tuesday evening is to be called A Woman's Silence.

The Two Sisters' last week's attraction at Jacobs' was well appreciated by the patrons of that house. The scenery was elaborate and the company, headed by Wilford Lee, was capable.

The White Squadron, with its exciting naval episode and its many other popular features, opened a week's engagement at Niblo's last night.

Primrose and West's Minstrels opened a week's engagement at the People's last night to a crowded house.

This is the most complete minstrel organization before the public.

The Passing Show will cease to pass before Casino audiences after next Saturday night's performance.

Herrmann is at the Columbus Theatre this week.

Daniel Frohman's regular stock company in The Amazons is at the Harlem Opera House this week.

BROOKLYN THEATRES.

Columbia.—The Girl I Left Behind Me.

Brooklyn audiences are naturally enthusiastic, and that which filled the Columbia on Monday evening was no exception to the rule. When the horses and soldiers came rushing on in the great rescue scene in The Girl I Left Behind Me, the house was so worked up that hands and feet seemed inadequate for the expression of approval, and cheers rang through the auditorium. James E. Wilson made a manly hero, and Blanche Walsh sustained her reputation as a dignified and effective actress in the part of Kate Kennion. Thomas Oberle and J. P. MacSweeney also made hits. The play will remain for two weeks.

Park.—Madeline.

The Camille D'Arville opera company appeared to a full house on Monday evening in an opera which had never been seen before in Brooklyn, Madeline, or the Magic Kiss. The libretto is by Stanislaus Stange, and the music by Julian Edwards. It seemed to meet with the approval of the audience. D'Arville, of course, was applauded to the echo and all of her solos were encored. Mr. Aubrey Bonicault, who has bounced from gory melodrama to comic opera with the ease of a rubber ball, surprised his admirers by his effective work in the leading male role. The scenery and costumes were new and pretty. Next week and for the following two weeks the Park's patrons will live on the peaceful and prosperous Shore Acres.

Amphion.—Charley's Aunt.

A large audience enjoyed Charley's Aunt at the Amphion last night. Etienne Girardot as Lord Roberly was irresistibly funny. Percy Lyndal as Jack and Edward S. Ables as Charley were favorites. W. J. Ferguson was admirable as Spettigue. Nanette Comstock and Genevieve Rolfe were good. Next week, The Lilliputians in Humpty Dumpty.

Notes.

Denman Thompson's The Two Sisters is playing at the Empire.

Nellie McHenry in A Night at the Circus is at the Gaiety.

Billy Barry and his clever company, which includes his daughter Lydia, played to a large audience in the Grand Opera House on Monday night. Brooklyn is Barry's home, and he is sure of a big week's business.

The Span of Life is at the Bijou.

Sanford's stock company in A Tale of Corsica is the Star's offering this week.

Weber and Fields are making merry twice a day at Hyde and Behman's.

Lulu Glaser sang and danced and glanced her way right into the hearts of the Brooklyn people last week, and her departure has driven the chappies into a state of coma.

A YOUNGSTER'S DEBUT.

Lester Gurney, the six-year-old son of Lester S. Gurney, made his debut in The Flag of Truce at Jacobs' Theatre on Saturday evening, Nov. 3, and made such a hit in the part of Eddie that he has been engaged for the rest of the season. Mrs. Gurney, the lad's mother, has been engaged for the role of Maida. After playing three nights at Newark last week the company went to Montreal.

WATCHING THE PLAY.

Sedley Brown was at the Fifth Avenue Theatre last night watching The Coming Woman. To a Mirror man he said that part of the first act was written by him and that if he was persuaded that Miss Turner was using his version or part of his version he should enjoin her at once from giving further performances.

OBITUARY.

Mike Kelly, the noted baseball player, died of pneumonia in Boston last Friday. Some years ago he appeared as a tough in A Rag Baby at Boston. Subsequently he formed a variety team with William Jerome. He was about to go on the road with the London Gaiety Girls when he was taken ill.

Claude Goldie, who died in this city at the Roosevelt Hospital on Nov. 8, was one of the well-known Goldie Brothers, acrobats, Henry and Hugo O'Neil being the other two. Charles Goldie was adopted at a tender age by a well-known hand master in this city. During the occupancy of the Union Square Theatre by Shook and Collier, Mr. Goldie was employed as night watchman. He was a charter member of the New York Lodge B. P. O. Elks, and was in good standing at the time of his decease. He had been a great sufferer for the past two years. A few years ago the Elks placed him in St. Vincent's Hospital, but he was discharged and taken to the Post-Graduate Hospital. He was buried on Sunday at Greenwood Cemetery, by the New York Lodge B. P. O. Elks.

REFLECTIONS.

George Dickson joined the Potter-Bellw company at Chicago on Nov. 10.

In the Tenderloin will open its tour during Thanksgiving week at New Haven.

R. A. Barnet has written a new topical song for Tabasco.

Henry Herman who plays the Confederate spy in Shenandoah will go on tour with that play.

The students at McGill College, Montreal, are enthusiastic theatregoers. The "medicos" of McGill attended in a body at the performance of Camille D'Arville at the Queen's Theatre on Oct. 31. The star and leading ladies received bouquets and the men boxes of cigars. After the performance the actresses were drawn to their hotel by their enthusiastic college admirers.

Members of the New South company inform THE MIRROR that W. A. Brady has given them two weeks' notice. Grismer and Davies will produce a new play after Christmas.

Tom Martin has replaced Will F. Phillips in the part of Horatio Doolittle Fratters in The White Squadron, and Mr. Phillips has taken the general management of A. V. Pearson's attractions, with headquarters in New York.

Clara Cubett and child, Jack Palmer, and Bert Andrews will join the In the Tenderloin company.

Stella Rees will play with Harrigan's company for three weeks, commencing Nov. 12, as Laura Cogswell in Old Lavender.

Annie Belmont will join The Rattle Shop shortly to replace Agnes Miller.

L. W. Browning arrived in this city last Saturday, having left the Katie Emmett company in California.

George W. Sweeney, from the same company, arrived here on Nov. 5.

The Brownies is reported to have been rewritten by Glen MacDonough.

Roselle Knott has been transferred from Old Glory to The Cotton King. Edward Knott is also with the latter.

President Cleveland was unable to accept an invitation from Ed. W. Dum to attend the production of Jacinta at the Grand Opera House in Philadelphia last evening, as he had to return to Washington yesterday afternoon.

Mamie Gilroy has sued G. W. Hill, as manager of the late Davy Jones Opera company, to recover \$200 of salary. It is said that other actions will be brought by members of the stranded company against Hill, who was supposed to be a man of ample means. He was known as the proprietor of a hotel in Boston, but it is now said that his property was in his wife's name.

A correspondent writes that while the Sanger Burlesque company was stranded in Toronto a large audience awaited their appearance at the Grand Opera House in St. Catharines, and the money had to be refunded on the night of Oct. 20.

IN OTHER CITIES.

DETROIT.

Sol Smith Russell's recent engagement at the Detroit Opera House was one of the most successful he has had in this city for twenty years or more, and the audience which assembled on the opening night (1) was the largest seen at any performance in any Detroit theatre this season. Every seat was sold, and the fact that the bill announced was "The Heir-at-Law," and those who had enjoyed Sol Smith Russell for many years in his own peculiar and inimitable impersonations were anxious to see their favorite in his new departure. Mr. Russell gave a capital impersonation of the philosophical old impostor, Dr. Pangloss, and left no doubt as to the versatility of his talents as an actor in the minds of those who had the pleasure of seeing him. "The Heir-at-Law" was repeated Saturday afternoon to an immense audience. Friday and Saturday evenings were given up respectively to "Phantom Valley" and "A Poor Relation," those two delightful comedies which have become so closely identified with Mr. Russell in the public mind as his "Kip Van Winkle" with Joseph Jefferson.

Mr. Russell was followed at the Detroit by Lewis Morrison, who opened Monday for a three nights' engagement. Mr. Morrison is a capital impersonator of the old impostor, Dr. Pangloss, and left no doubt as to the versatility of his talents as an actor in the minds of those who had the pleasure of seeing him. "The Heir-at-Law" was repeated Saturday afternoon to an immense audience. Friday and Saturday evenings were given up respectively to "Phantom Valley" and "A Poor Relation," those two delightful comedies which have become so closely identified with Mr. Russell in the public mind as his "Kip Van Winkle" with Joseph Jefferson.

A Texas Steer follows Faust at the Detroit, beginning on Thursday and continuing for the rest of the week. At the Lyceum Theatre all this week we have Eugene Tompkins' production of "The Black Crook." It is quite a brilliant revival of the old-time favorite spectacle, with beautiful scenery as a matter of course and a magnificent ballet. The best thing in it this season is the way of specialties in the living pictures entitled the "Roll of Honor." George Morton took the character of Herrover in an exceedingly able manner. Russell Huntington's Zamiel was also very good. The dancing of the premieres, Mlle. Staccione and Signora Tornaghi, was bewilderingly beautiful.

The first three nights of next week, 12-14, George Thatcher in "About Gotham" will be in evidence at the Lyceum.

Sunday evening, 4, the first performance in Detroit of Charles E. Murray's "A Baggage Check" was given at Whitney's. It is unadulterated nonsense, and quite beneath criticism, but still it is drawing the people to Whitney's, and to judge by the applause, seems to meet with the approval of the patrons of that house. Florence Bindley 12-17.

At the Empire Theatre the attraction this week is Joseph J. Downing and Myra Davis in Edwin A. Locke's melodrama, "The Life Guard." Joseph J. Downing as the hero, Jack Wainwright, does good work, as does also Myra Davis as Drift. Charles Philip as Ash Wednesday is very successful in making the audiences laugh, and Norman Campbell does clever work in the character of Nicollani, the Police Inspector.

KIMBALL.

LOUISVILLE.

The Elks' benefit, an annual affair to establish a charity fund, will occur at the Masonic 8, 9. A vaudeville bill participated in by professionals will be given, but the special attraction will be a minstrel first part with Managers Bourlier, Camp and Riley in burnt cork, while other well-known citizens will disport themselves in the second part. The deserving occasion will undoubtedly be a big success, as a very large number of tickets have already been disposed of.

Charles Dickinson in "Incog." is drawing well at the Grand Opera House. The engagement closes 10. The next attraction will be "Rush City."

At the Avenue week of 5-10 James B. Mackie in his new skit, "The Side Show," was a drawing card. A number of clever people assist in making a pleasant evening's entertainment. Country Cousin opens 12-17.

The daily engagement at the Auditorium 1-3 was the dramatic event of the season. The last word, "Taming of the Shrew," and Twelfth Night were presented most satisfactorily. Ada Rehan was in the cast at each performance, and her reception must have been most gratifying. The large Auditorium was crowded with a representative gathering of the *beau monde* of Louisville and its surrounding district. George Charles, Henry E. Dacey, James Lewis, Charles Wheatleigh and other familiar players were in the cast. At the matinee 3, Manager Quip gave a box party which numbered seventy-three of the prettiest girls in the State. Each carried an American rose; the roses were gathered into a bouquet and presented to Miss Rehan, who in a graceful manner acknowledged the compliment in a short speech.

Alfred McFarland, styled "The Paderewski of the piano," will give two concerts at the Auditorium 8, 9. A Black Sheep was presented at Macaulay's 3. It is in the usual vein of Hoyt humor, and seemed to please. Mr. Barnes of New York opens at Macaulay's 12-17.

Rose Hill's Folly co. drew well at the New Buckingham. The co. remains until 10. George Dixon Vaudeville co. 12-17.

A skating rink has been started at Phoenix Hill Park, and it is doing well.

The election returns were read from the stages of all the theatres.

Karl Schmidt, who succeeded Henry Bruck as leader of the orchestra at the Auditorium, furnished an excellent musical bill during the daily engagement.

A fire occurred in a store adjoining the Avenue during the performance at the house Sunday, 4, and Manager Riley, assisted by members of the James B. Mackie co., by great coolness and the exercise of good judgment succeeded in dismissing the audience without creating excitement. Indeed, few knew of the existence of danger until after it was passed. The Avenue was slightly injured, but there was no interruption to the business.

Ada Rehan's visit with the Daly co. was her first since leaving her eighteen years ago. She was then a member of Barney McAuley's stock.

CHARLES D. CLARKE.

PROVIDENCE.

Too Much Johnson was presented at the Providence Opera House 5-10 by a splendid co., with the author, William Gillette, in the leading role of Augustus Billings. The many humorous situations kept the audience laughing constantly. Attendance for the week good. Rice's Surprise Party in 1892, 12-17.

Melodrama at Keith's 5-10, and the play, "A Ride for Life," with realistic and mechanical effects, drew fair-sized houses. My Aunt Bridget 12-17.

Señor's Comic Opera and Vaudeville co., without Seaton and his funny walk, did a fair week's business at the Westminster Theatre 5-10. The programme included a couple of burlesques and several good specialties, which were well received. Irwin Brothers' Specialty co. 12-17.

The week of 5 was another big one at Lothrop's Opera House. Katherine Robert and her co. produced the Clementine Case with considerable success to audiences that completely filled the theatre. At the conclusion of the play, a new series of living pictures was presented by members of the co.

This was the last week of the theatre under the management of G. E. Lothrop, he having sold out to Thomas Trowbridge, of New Haven, who will take possession on 10, and make it a comedy and high-class vaudeville house. The boxes and proscenium are being redecorated, new carpets laid, and new draperies added. A little later extensive renovations will be made. John N. Phillips will be business manager, and Daniel Galvin will have charge of the stage. A number of clever specialty people have been engaged for the opening week.

The Altair Dramatic Club presented Blanks and Prices and Dreadfully Alarming to a small but appreciative house 2.

William C. Chase, who for several seasons has been local manager of Lothrop's Opera House, this city, goes to Pawtucket to manage Mr. Lothrop's Grand Opera House in that city.

Fred. Irwin was in town 7 ahead of Irwin Brothers' Specialty co.

Roland G. Pray, in advance of My Aunt Bridget, arrived 7.

John Tucker and Eva Williams, members of one of Lothrop's stock co., were married in Boston a few days ago, by Rev. Mr. Gordon. The happy couple spent a few days in this city the past week.

The students of Brown University are preparing for a "Brown Night" at the Providence Opera House 17. About 200 of them will attend a performance of 1892, and

occupy seats in a body in the parquet. I understand the co. will introduce appropriate songs and choruses. HOWARD C. RIPLEY.

ST. PAUL.

At the Metropolitan Opera House Joe Ott presented "The Star Gazer" 1-3 to good houses. Joe Ott is decidedly funny, and very amusing in the role of Prof. Jupiter Mars. Matt and Phil Ott do good work in their respective parts. Dorothy Grey possesses a deep rich voice. The vocal numbers were well rendered. Mr. Jordan was quite taking as Chio. At the close of the second act the entire co. was called before the curtain as well as Franklin W. Lee, the author of the piece, who made a few appropriate remarks. W. S. Cleveland's Minstrels to a fair house 4.

Nat C. Goodwin and his excellent co. presented in Mizoura, A Gilded Fool, David Garrick, and Lend Me Five Shillings 5-10, opening with in Mizoura to a full house. The play was splendidly mounted, some of the scenes quite realistic and effective. As Jim Radburn Mr. Goodwin gave an admirable portrayal of the character. The star was called before the curtain again and again and greeted with most hearty applause. Lilla Vane, Estelle Mortimer, Minnie Dupree, Edith Randolph, Clarence Holt, and Louis Barrett were exceptionally good in their respective roles. Augustin Daly's co. of comedians 12-14; Pauline Hall Opera co. 15-17.

At Litt's Grand Opera House, Hoyt's A Bunch of Keys, 4-10, opened to full houses. Ada Bothner is bright and clever as Teddy Keys. She made a very favorable impression in the part. Charles W. Bowser was excellent as Snuggs. Harry Foy won great favor as Grimes. Kittie Wolfe, Almy Desmond, Sadie Cushman, and Herbert Holcomb met with noticeable favor. The Land of the Midnight Sun co. 11-17.

Franklin W. Lee, author of "The Star Gazer," is a resident of St. Paul, and has for years been on the editorial staff of several St. Paul newspapers. His many friends were pleased to see his play so favorably received.

Despite the hard times, business is favorably increasing at our theatres. Nat C. Goodwin drew a large attendance at the Metropolitan. Manager Scott has booked a number of the best attractions.

Litt's Grand Opera House has done a better business so far than last season at this time, and dates are taken for a number of fine attractions that will continue to do a good business at this theatre.

GEORGE H. COLGRAVE.

JERSEY CITY.

The Prodigal Daughter was presented at the Academy of Music 5-10 to large business. The play was finely produced, and the co. is exceptionally strong. Amelia Bingham, the leading lady, made herself a favorite at once. Henry Bagge as Captain Vernon, and Harry Rogers as Roper, the Jew, appeared to advantage. The stepphase was exciting. The scenery was good. William Hoey 12-17; Edward Harrigan 19-24.

Business at the Bon Ton Theatre is fine. Appearing 5-10 were: William F. Carroll, Conway and Leland, Charles B. Ward, Thomas Ryan and Mary Richmond, Harry Maxwell, the three Leatards, the German Rose, Henry and Lee, Kitty Clements, George Meeker and Bob Mack, Arthur Whitelaw, Dan O'Brien and Nettie Collins, Mays and Hunter, and Bobby and Lottie Daly.

Extra matinees were given on election day at our local theatres to large crowds.

Ike Smith, formerly advertising agent of the Opera House, when it was under the management of M. J. Mullone, has signed with Barnum's Circus for next season, on the advertising brigade.

Robert Brower, manager of the Young Mrs. Winthrop co., was in town 4.

Charles De Forrest, a clever comedian, opens at the Bon Ton 19, to put on the afterpieces.

Treasurer Harry Hyams, of the Academy of Music, is still home ill with a cold. This is the second week. Manager Frank Henderson is handling the postboards in the box office during Mr. Hyams' enforced absence.

Frank Sewell, of this city, has returned from Europe, where he played with Wilson Barrett's co. He will re-join the same co. when it opens at the American Theatre, New York.

Lillie Mahlon Siegfried, of this city, has composed a pretty song for Raymon Moore, entitled "When the Rain is Falling."

Nina Madison has returned to her home in this city after a tour with the Prince Leo co. She starts for South America 25.

E. A. O'Connell rejoined the Foiled co. at Buffalo, N. Y. 5.

J. Aldrich Libbey will leave the Pauline Hall Opera co. 10.

The Bon Ton Theatre has a new advertising curtain, painted by scenic artist William MacLaid.

WALTER C. SMITH.

BALTIMORE.

The Great Brooklyn Handicap was presented at Alhambra's Lyceum Theatre to satisfactory business 5-10. The co. is a good one, and includes among others Adelaide FitzAllen, Emma Fossette, Davenport Behus, Aubrey Mittenhall, and Henry Stockbridge. Marie Burroughs 12-17.

At Harris' Academy of Music, Hanlon's Superba delighted large audiences. Hallen and Hart 12-17.

The Two Orphans, with Charles Claxton and Mme. Januschek as the featured principals, drew well at Ford's Grand Opera House. In the co. are Fannie Gillette, Arthur Forrest, and Neil Warner. The Amazons 12-17.

Elmer E. Vance's Limited Mail entertained the patrons of the Holiday Street Theatre. Lewis Morrison's Faust 12-17.

Manager Kernan reopened the Howard Auditorium 3, and gave an excellent variety entertainment to a large audience, in the course of which he introduced a series of very beautiful living pictures. Same 12.

May Howard's Burlesquers gave a good variety bill at Kernan's Monumental Theatre, concluding the performance with an afterpiece entitled "The One-Hoss Circus." Hopkins' Trans-Atlantic co. 12-17.

The Elks' benefit at Alhambra's Lyceum Theatre on next Monday evening will be a big one. The order is particularly strong in Baltimore, numbering among its members many of our most prominent and respected citizens.

E. Milt Gotthold, who is in advance of The Great Brooklyn Handicap, spent a week in our city. Mr. Gotthold is well known here, and has many friends.

HAROLD RUTLEDGE.

ATLANTA.

At the Grand Frederick Ward and Louis James in Henry IV, and Richelieu 1, with matinee, to fairly good business. So far this proved to be the treat of the dramatic season. The productions were elaborate and the co. large and thoroughly capable.

Frohman's bright comedy, "Charles's Aunt," was presented 1, 2, with matinee, to large audiences. Alabama drew fair-sized audiences 5, 6, with matinee. The play had already been seen here several times, and this probably detracted from the box-office receipts. Frank C. Bangs is at the head of the co.

Sam T. Jack's Extravaganza is underlined at the Marietta Street Theatre for 10.

Lillian Lewis' advance pictures involved Bill-poster Dooly in some trouble. The city officers have entered a charge against him. The chief of police has subpoenaed a half-dozen noted newspaper men to appear in court and give testimony concerning the issue involved.

Herbert Mathews, of whom all Atlantians seem proud, has gone to New York to complete his arrangements with Henry Greenwald's American Theatrical Exchange. The Mirror's exclusive announcement of the coming to our town of such attractions as Sarah Bernhardt, Henry Irving, De Wolf Hopper, Richard Mansfield, Lillian Russell and Beecham Tree to the New Lyceum, through the newly made circuit, occasioned considerable comment among our playgoers.

The new theatre, Mr. Mathews tells me, will be made as pretty as possible and will certainly be completed May 1.

ALF. FOWLER.

CHARLESTON.

The past week was marked by the presentation of several novelties, and good audiences were the result, notwithstanding a general advance in prices of admission.

1892 played to S. R. O. on the strength of its metropolitan reputation. Co. scenery, and orchestra were all good, and every one was well pleased. Mark Smith, who sang here twelve years ago with the Hess Opera co., played the role of Isabella with signal success.

Ward and James 4 in Richelieu and Henry IV, to light business, on account of advance in prices. As Prince Hal and Falstaff in Henry IV, the two stars

were in fine form. The play was given with appropriate scenery throughout, and was one of the most enjoyable and pretentious productions of Shakespeare ever given in Charleston.

Charles's Aunt 5, 6, by one of Manager Charles Frohman's clever co., made a pecuniary and hilarious hit. Peck's Bad Boy 9, 10; Blue Jeans 15, 16; The Ensign 19, 20; Mr. Barnes of New York 23, 24; Black Crook 28.

Lillie Engstrom, who was left here by Jack's Extravaganza co. on account of illness, is very ill with typhoid fever at the Riverside Infirmary.

Ralph A. Ward, manager Peck's Bad Boy, was in the city last week. R. M. SOLOMONS.

DENVER.

Our was presented at the Lyceum week of 5-10 in the usual complete and painstaking manner. It was preceded by Jerome's Sunset, Jenny Kennark and Blanche Bates in the leading roles were excellent, and succeeded in making many new admirers. Mr. Frawley again demonstrated his versatility in one of those character sketches which he handles so well, while Mr. Neill and Mr. Maher were congenially cast. Business has been steadily growing for the past two weeks until it has reached very encouraging proportions. Mr. Neill has secured the right to produce Captain Swift for week of 12-17. This is one of several copyrighted plays he has the right to present, Mr. Wilkinson's Widows being among the number.

At the Curtis Street Theatre U. T. C. was presented with the usual success. The co. was competent, and the performances were enjoyed. Phyllis Rankin played Eliza.

The Labor has been dark for two weeks. The feeling between the Lyceum management and Henry Gibbs and his wife, Phyllis Rankin, on account of the discharge of the latter two for incompetency, resulted in some trouble a few nights ago at the theatre box-office. Mr. Gibbs descended upon the house with an attachment, was arrested for disturbance, and fined \$5. Manager Moore, of the Curtis Street Theatre across the way, got into the trouble also, and was arrested for resisting an officer.

Messrs. Neill and Giffen gave bonds for the release of the attachment. All these side issues, however, have now been disposed of, and the case will be tried on its merits on 20. Mr. Gibbs claims that he and his wife were engaged verbally for ten weeks, while James Neill claims there was no agreement as to time, no written contract and no cause why the usual two weeks' notice should not apply. He offered to pay their fares back to New York, but they preferred to stay and see if they could not recover for the alleged ten weeks. There will probably be no new developments until the trial takes place.

For the convenience of patrons both the Lyceum and Curtis Street theatres were open all night on election night, and returns were read from the stage.

W. F. PHABOV.

MINNEAPOLIS.

At the Grand Opera House Cleveland's Minstrels gave a fairly good bill to fair business 1-3. The Flour City Belles gave an amateur minstrel entertainment 6-7, for the benefit of the N. W. Hospital of this city. The capacity of the house was exhausted. Pauline Hall in Dorcas 8-10; Nat Goodwin 12-17.

At the Bijou Opera House The Coast Guard was given to two large audiences 4, and made an excellent impression. The co. was a good one. John Glendinning as Jack Summit made an emphatic success. Fanny Bowman appeared to a decided advantage as Rose. Sager Midgely was very funny as Minnie Barker. Lida McMillan also deserves special mention. A Bunch of Keys 11-17.

At the People's Theatre the stock co. presented Swan from Sweden 4 to a well-filled house. The parts, almost without exception, were well taken. Jerry Keenan was particularly good in the title role. Nettie Bourne made the most of the role of Louise. Ray Lewis was pleasing as Lena and Rush Bronson was capital as Old Sams.

All the theatres posted election returns on the stage 6 and large houses were the result.

The People's Theatre, giving away a ton of coal to matinee patrons holding the lucky numbers.

F. C. CAMPBELL.

MILWAUKEE.

Aladdin, Jr., attracted large audiences at the David-Sweden 1-3. The same gorgeous scenery and costumes that always are so attractive in Mr. Henderson's productions are to be seen in Aladdin, and while I do not consider the action as brisk as in Ali Baba, it is still a production that everyone must enjoy. John J. Burke made a good impression in the part we would expect to see Eddie Foy assume were he still with this co.

Augustin Daly's co. made a success in A Night Off and 7-20-94. It is a rare treat to witness a performance by this clever co., which includes among others two such artists as James Lewis and Mrs. Gilbert. Miss Percy Haswell as Nisbe made a most favorable impression.

The Calhoun Opera co. gave a very enjoyable performance of The Black Hussar and America at the Academy 4-10. Of the cast, Laura Millard and Douglas Flint are well remembered, both having been members of the Schlitz Park Opera co. during the Summer of '92.

The Mid-Winter Circus opened at the Exposition 4 and the attendance was enormous. Over 8,000 paid admissions were sold for the first performance.

Bessie Bonchill is having a successful week at the Bijou in Playmates, which appears to fully satisfy the patrons of this popular house. E. T. McDONALD.

NEW ORLEANS.

The French opera season, which is to continue four months, opened 3 with a grand production of Werther, Gillette de Narbonne, La Juive and Carmen were given during the week.

Otis Skinner played His Grace de Grammont, The King's Jester and The Merchant of Venice at the Grand Opera House week of 4-10 to good business. Thomas Q. Seabrooke in The Isle of Champagne and Tabasco 11; Lillian Lewis 18; Felix Morris 25.

Edie Ellsler presented Doris, Hazel Kirke and A Woman's Power at the Academy of Music 4-10. E. E. Rice's Surprise Party in 1892, 11; In Old Kentucky 18; Charles's Aunt 25.

The Toronado was at the St. Charles Theatre. James B. Wallick in The Cattle King 11-17; Ward and James 18-24; Barney Ferguson in McCarthy's Mishaps 25-1.

Colonel Charles Osgood, business manager for 1892, is in the city renewing old acquaintances, having been manager of the St. Charles Theatre and the Academy of Music last year. L. C. Q.

KANSAS CITY.

In Old Kentucky did the banner week of the Grand 3, having sold plenty of standing room at every performance. Willie Collier in A Back Number drew fairly 4-10, and his departure into straight comedy seemed to be successful artistically as well as pecuniarily. Co. good.

In Darkest Russia 11-17. In lowest State Band played a fair-sized audience at the Coates 3. Friends 4-10; Felix Morris 11-15.

The County Fair crowded the Ninth Street with well pleased audiences 4-10, who heartily enjoyed the simple comedy and exciting horse race. Oh, What a Night! 11-17.

Alfred A. Farland, the phenomenal banjoist, delighted a small audience at Music Hall 2, playing the works of Beethoven, Chopin, Rossini, Mendelssohn, and others with wonderful skill.

The stock co. at the Gillis failed to draw, so Albini's Empire Entertainers, a clever variety organization, filled in 4-10 to good business. On the Sawnee River 11-17. FRANK B. WILCOX.

INDIANAPOLIS.

Down in Dixie opened at English's to a large house 3. In the cast were Mr. and Mrs. Milt Barlow, Joseph Slaytor, Charlotte Ray, Marion Ballou, and other clever people. Hi Henry's Minstrels 17.

The Grand Opera House was dark 5-7. Robert Mantell 8-10; Stuart Robson 12-14; A Trip to Chinatown 15-17.

In the Name of the Carr opened to the usual good business at the Park 3, and played to a packed house 6. The leading parts were well performed by Misses Croft and Taylor, and Messrs. Johnston, Harvard and Nesbitt. The Kid 8-10; C. W. Williams co. 12-17; The Pulse of New York 19-21.

Fields and Hanson opened to good business at the Empire 3; fine vaudeville co. New York Stars 12-17. G. A. RECKER.

SAN ANTONIO.

Spider and Fly was presented at the Grand to good business 2-4.

Archie Boyd and co. spent last Sunday in San Antonio enjoying our beautiful climate and seeing the sights.

Coughing.

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W. T. Floyd, of The Silver King, and J. T. Cosgrove, of The Dazzler, were in San Antonio last week doing advance work for their attractions.

The following at the Grand: Silver King 8, 9; The Dazzler 10, 11; Alha Heywood in Edgewood Folks 13; Edie Ellsler 14; Otis Skinner 16, 17.

Thomas W. Keene played against Ringling Bros. circus on 30. Oh the following night Mr. Keene in Richard III. played to standing room.

WILLARD L. SIMPSON.

OREGON.

PORTLAND.—MARQUAM GRAND (W. P. Adams, manager): Lincoln J. Carter's Fast Mail, Oct. 21-24, did a profitable business. C. T. Dacey's In Old Kentucky, 25-27, drew large and highly-pleased audiences. The play and co. gave satisfaction. Charles K. Reed, in spiritualism, had a small house 28. Robert Downing, supported by Eugene Blair and an excellent co., in The Gladiator, Ingomar, Damon and Pythias, and Richard the Lion-Hearted, 29-31 (matinee only), had a very successful week. This was Mr. Downing's first visit to Portland, and he made a good impression. Mr. and Mrs. Kendal 13-15; Alexander Salvini 19-24.

—THEATRE (Robert Blei, manager): For fortnight ending 2, the following people constituted a good drawing bill: Ray Barton, Mions, Chevier, Sisters Alene, Sisters Sandoni, Monnie Huff, Toner and Frobel, W. C. Craft, Burke Brothers, Luciano Tatali, and the Mayors Troupe.

—ITEMS: Manager John F. Cordray, of Cordray's, here, returned 26 from a ten-days' trip to San Francisco. While there he closed a deal whereby he became sole owner of the Pyke Opera co., comprising forty members. He will tour this co. a season of twenty-four weeks in the principal cities of the coast, British Columbia, Idaho, and Montana. It is probable Jeannie Winston, who is an old favorite with Portlanders, and who made a great hit here with the Thompson Opera co., about six years ago, at the old Haymarket Theatre, will be one of the leading members of the Pyke Opera co. Manager Cordray purposes opening his Seattle house, for the season of '94-95, Nov. 12, with a competent stock co. of sixteen New York people. Portlanders are anxiously awaiting the opening of his theatre here. When this will be, is problematical. It is thought, however, it will take place the first or second week in December.—Portland's first Society Circus, at the O. N. G. Armory, Oct. 25-27 (four performances), was clever and a pecuniary success. Fully 8,000 people saw the show. It was under the auspices and for the benefit of the First Regiment Infantry, O. N. G. A dual of credit for the show's success is due Col. Charles F. Beebe, Major E. Everett, and Captain George T. Willett and J. Dihan.—Lulu Talor, the bright and charming ingenue in In Old Kentucky, made a hit here as Madge Brerly. Her sweet and pretty singing of "My Old Kentucky Home" gained her many warm encores.—John Cort, well known in the Pacific Northwest as a vaudeville manager, and recently connected with the Pyke Opera House, at Walla Walla, Wash., arrived here 30 from Boise, Idaho. After leaving Walla Walla he went to Boise and tried to open a vaudeville theatre. The city council issued him a license but, when he was ready to begin business, the good people of the town objected and his license was cancelled. It is his intention, now, to go East and get a theatre in either Chicago or New York.—It is said that Genevieve Reynolds, well remembered here as a member of the old Thompson Opera co., and various other cos., was recently left \$20,000 by the death of an uncle in Charleston, S. C.—An interesting feature of Downing's The Gladiator, at the Marquam 29-31, was the exhibition of wrestling in the arena scene between John McCormack, the wrestler who travels with Mr. Downing, and W. C. Brown, the champion wrestler of the Multnomah Amateur Athletic Club of this city.—Manager Robert Blei, of the Orpheum, resigned the management of the house 2. He retains, however, his stock in the Orpheum co. Peter Duerber, formerly of Spokane, Wash., has succeeded Mr. Blei. Mr. Duerber has for years conducted the Louvre at Spokane, and is a vaudeville manager of many years' experience.—Robert Downing and co. arrived here 28. This was the tragedian's birth anniversary, and the members of his co. assembled at the Portland Hotel in honor thereof, and presented him with several very handsome gifts. Mrs. Downing (Eugenie Blair) gave her husband an elegant diamond sashpin and a set of gold diamond-studded cuff-buttons.—Gustav Walter, director-general of the San Francisco and Portland Orpheum, arrived here 2. He says he is more than pleased with the successful manner in which Manager Blei has handled the house here.—Mrs. F. M. Bates, the clever first old woman member of Robert Downing's co., made her first professional appearance here at the old Haymarket Theatre twenty-five years ago. During her recent visit here she renewed the acquaintance of many of Portland's old-timers.—The Orpheum here will soon have a brand new drop curtain. It is said to be a beauty.—The Arion Society of this city gave its first concert of the season 1 at Arion Hall before a large audience.—Ivanhoe Lodge, Knights of Pythias, of this city, tendered Robert Downing a reception 31 at their Castle Hall in the Marquam Building.—Mayor George P. Frank, of this city, was recently seen an Elk at Portland Lodge No. 142.—Thomas P. Getz, the well-known chansonnier and author of "A Night in Bohemia," has just composed and issued a very catchy song entitled "Little Mary Callahan." It is one of his best and is meeting with great success. At present Mr. Getz is confined to his bed on account of illness.—Manager Cordray has appointed George F. Muller, a competent and efficient young man, treasurer of Cordray's new theatre here, for the season

CORRESPONDENCE.

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, manager): Sam T. Jack's Extravaganza co. 1; large audience. Effie Ellsler 3; matinee and night, in Doris and A Woman's Power to large and fashionable audiences. Mrs. Ellsler in a favorite in Mobile. Blue Jeans 3, 4; large audiences.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Sam T. Jack's co. presented The Bull Fighter to a fair house 2. Thomas Q. Seabrooke Opera co. in the Isle of Champagne to a large audience 3. Ex-Governor Bob Taylor lectured to a large audience 2; subject, "Visions and Dreams." Lillian Lewis 12.—MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Ois Skinner presented The King's Jester to a fair house 2 and His Grace de Grammont to a large audience at matinee 3. Rice's Surprise Party in 1892 to a packed house 6. Blue Jeans 3.—ITEM: The Southern Exposition opened 6. The city is crowded with strangers.

EUFULA.—MORRIS OPERA HOUSE (P. H. Morris, manager): Milton Nobles 3; fair house. The Ariel quartette, of Boston, 3; large and highly-pleased audience. Professor Gentry's Equine and Canine Paradox 12, 13.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Sam T. Jack's Extravaganza co. 3; fair business. Thomas Q. Seabrooke 6, 7; Blue Jeans 9.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Thomas Q. Seabrooke in The Isle of Champagne 3; capacity of the house.

ANNISTON.—NORRIS STREET THEATRE (L. M. Burns, manager): Alabama 3; fair business. Sam T. Jack's Extravaganza 9.—ITEM: Mr. H. P. Dunn, former manager of the theatre has removed to Thomasville, Ala., to engage in business and Mr. L. M. Burns has been appointed manager in his stead.

DECATUR.—ECHOLS OPERA HOUSE (W. E. Wallace, manager): Charles F. Haines, mind reader, 1-3; small but appreciative audiences.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): The Colonel, booked for 1, did not appear. Hettie Bernard Chase opened a four nights' engagement to a good house 3. Professor Basel's Carnival co. 15/16; local comic opera co. 17; Black Crook 20; Si Perkins 23; June 24.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Al. G. Field's Minstrels 6.

HELENA.—GRAND OPERA HOUSE (Ehrman and Newman, managers): Barlow Brothers' Minstrels 6; good performance; crowded house.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Dan Sully in his new play, "O'Neil, Washington, D. C.," opened 1 to big business.—GRAND OPERA HOUSE (A. W. Benson, manager): The Bridal Trap closed week ending 3, and with it the season of light opera. A new co., headed by Carl Smith and George Boniface, opened in the melodrama, Herminie, 5.—BURBANK THEATRE (Fred A. Cooper, manager): An elaborate production of The Mariner's Compass drew fairly well, closing 3.—IMPERIAL THEATRE (Goatlock, Lechman and Ellinghouse, managers): Good business continues.—ITEMS: Edward Mansfield, formerly treasurer of both the Grand Opera House and Los Angeles Theatre, and late of the San Diego Opera House, is in the city for a short time en route to New York, where he goes to fill a responsible theatrical position.—Captain R. B. Rickards, late of the Fusiliers and member of the Army and Navy Club, of London, has purchased a half interest in the Grand Manager Benson.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Jolly Old Chums, booked for 2, 3, canceled. General Lew Wallace 16.—CASINO THEATRE (J. W. Roscoe, manager): Vaudeville to fair business week ending Oct. 28.

STOCKTON.—AVON THEATRE (W. R. Turner, manager): Stewart's Comic Players in "U. and I," two weeks, commencing 5.—NEW PIONEER HALL (William Wolf, manager): Cotton children drew a good house 2. The James-Warke co. gave a benefit 4 to the widow of the late Officer Baker of this city, who was killed in an accident.—YOUNG MEN'S THEATRE (Robert Barton, manager): Dark week ending 3.

SAN JOSE.—AUDITORIUM (C. P. Hall, manager): Peck's Bad Boy 1-4; packed houses. Ezra Kendall 9; Katie Emmett 16.—ITEM: The Warde-James co. played a most successful engagement of eight nights at the Auditorium.

OAKLAND.—MADONOUGH THEATRE (Charles E. Cook, manager): Katie Emmett in Killarney 5, 6. Robert Downing underlined.—PEOPLE'S THEATRE (A. W. Benson, manager): Empire Vaudeville co. to fair business week ending 4.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Jolly Old Chums 2, 3. The Loring Sisters made a hit with their pretty dancing.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Knickerbockers was presented 5 by what purported by the advance notices to be the Bostonians but proved to be understudies, and disappointing. Came Turner 6, 7 in her new play, The Coming Woman, supported by an excellent co. and a most favorable impression. The leading part is well adapted to her style of acting, and the piece should be a great success. Denman Thompson 8; Nellie McHenry 9; Richard Mansfield 12.—ITEMS: I am in receipt of an invitation to attend the opening of the new Palace Theatre, Boston, on the evening of Nov. 10, for which I extend my thanks to Assistant Manager William M. Smith, President O. V. Coffin, of the Middlesex Theatre, Middletown, received an overwhelming majority for Governor at the election last week. He is popular with all classes and friendly to the profession, in which circle he is widely and favorably known.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): The Circus Girl 3; small house.

NEW BRITAIN.—RUSSIAN LYCEUM (Gilbert and Lynch, managers): Dockstad's Minstrels 2; good house. Lost in Egypt 9; Denman Thompson in The Old Homestead 13.—OPERA HOUSE (J. W. Ringrose, manager): Jean Craven in Enemies for Life opened to good business 5. Austin's Living Pictures 8-10.—ITEM: John W. Turnbull, of the Seymour-Stratton co., who was called home suddenly to attend the funeral of his mother, rejoined the co. on last Wednesday.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Nellie McHenry in A Night at the Circus to a good house 6.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Brownies in Fairyland, by home talent, 6, 7; good business. Cumming's Comedy co. 9; Norris Brothers' trained dogs 10.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Seidl's Orchestra gave a concert 1 to a fair-sized audience. James A. Herne in Shore Acres 6; very large and delighted house. Nellie McHenry in A Night at the Circus 8.—BREED OPERA HOUSE (A. H. Haines, manager): Dark.

MIDDLETOWN.—THE MIDDLESEX: Dockstad's Minstrels 4; small house.—McDONALD'S OPERA HOUSE: A co. called the New York Stock co. presented Alone in New York 2, 3, and the following night, 4, they closed for want of patronage.

WATERBURY.—JACQUES OPERA HOUSE: Prof. Baldwin, the "White Mahatma," and his wife in their thought-reading exhibition, assisted by some vaudeville artists, attracted large audiences 1-3. The Coming Woman received its first production at the Jacques before a good-sized audience, considering a storm. Carrie Turner, supported by a strong cast, including Edgar L. Davenport, Eugene Ormude, J. E. Whiting, J. C. Padgett, Marion Abbott, and Carrie Radcliffe were enthusiastically received. The play is one of the best seen here in some time, and is sure to be a success. Norris Brothers' Equine and Canine Paradox to fair business 6. Robin Hood Opera co. presented The Knickerbockers before a large audience 7.—ITEM: The Oresta House. Large audiences are attracted nightly to this co. theatre by the excellence of the entertainment given.

DERBY.—STERLING OPERA HOUSE (Ungerer and Hitchcock, managers): Norris Brothers' Equine Show to a good house 3. Shore Acres, on account of the severe rainstorm, to a small house 5.

WILLIAMANTIC.—LOOMER OPERA HOUSE (J. H. Gray,

manager): Austin's Giganteans and Living Pictures, booked here for 7, canceled. Enemies for Life 10; Boston Ideal co. 13; Lost in Egypt 16.

NEW LONDON.—LYCEUM THEATRE (A. T. Hale, manager): Mikado by home talent for the benefit of the Memorial Hospital 1-3, netted \$1,300. James A. Herne in Shore Acres 7; S. R. O.

BRIDGEPORT.—THE AUDITORIUM (Belknap and Rowland, managers): Muggs' Landing 1-3; light houses. Wills Brothers 5-7 in A Liberty Bell drew good houses. Tom Rickett's Troubadours 12, 13; Lost in Egypt 14; Pearson's Derby Mascot 15, 16.—PARK CITY THEATRE (Parsons and Jennings, managers): Shore Acres 8; Robin Hood 9; Nellie McHenry 10; Lilly Langtry 13; William Gillette in Too Much Johnson 15.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (George V. Burbridge, manager): Lillian Lewis in Cleopatra 2, including matinee, drew crowded houses. The magnificent costumes and scenery were much admired. Warde-James comb. 5, 6 in Henry IV. and Richard III. 3 to S. R. O. Charley's Aunt 8.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Rice's 1892, 8.

GEORGIA.

SAVANNAH.—THEATRE (T. F. Johnson, manager): 1892 was presented before a large and enthusiastic audience 2, 3. Warde and James 7, 8; Charley's Aunt 9, 10; Blue Jeans 13, 14.

ALBANY.—GRAND OPERA HOUSE (Abe Harris, manager): Gov. "Bob" Taylor 2; very large audience. Oscar P. Sisson 7; June 12.

BRUNSWICK.—L'ARIESO OPERA HOUSE (F. A. Dunn, manager): Lillian Lewis presented Cleopatra to S. R. O. 1; receipts, \$400. The Living Pictures made a decided hit.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Milton Nobles in Love and Law 2; moderately large and delighted audience. Lillian Lewis as Cleopatra 6; large advance sale.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Warde-James co. 2; excellent presentation of Henry IV. Charley's Aunt 12, 13; Blue Jeans 17.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): The Hustler 1; fair business.—ITEMS: T. W. Barhydt, of Burlington, Ia., was in the city 1, the guest of his nephew, Manager Barhydt, of the Grand.—Your correspondent is in receipt of a communication from a fellow townsman, Ed. A. Cromwell, of Carl A. Haswin's Silver King co. He reports excellent business and the co. in good health and spirits.—The management of the Grand are contemplating a series of sacred concerts during the coming winter, augmented by Spencer's Orchestra of fifteen pieces, under the direction of Len. H. Sautsbury. Geneva Johnstone Bishop and Abby Rosewood, soprano soloists; Graton G. Baker, tenor, and other artists have been engaged. They expect to open on or about 20.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): The New Boy 6; fair business.—ITEM: Manager Chatterton has given to the Opera House ushers March 24 or 15 for their annual benefit. This has always been one of the events of the season, as they are all popular young men and hustlers.

PONTIAC.—FOLKS OPERA HOUSE (R. Folks, proprietor): Josh Sprucey 5; S. R. O.; clever performance. A Clean Sweep 12.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodward and Cumpson, managers): Murray and Mack 3; crowded house.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Muliken, manager): Robert Gaylor in Sport McAllister to S. R. O. 1. A Railroad Ticket 6; A Clean Sweep 8.

FARMER CITY.—COLUMBIAN OPERA HOUSE (Young and Shidler, owners and managers): Anna Wyandotte Concert co. 15.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): The Cross Roads of Life 5; small audience. James J. Corbett in Gentleman Jack 6; Finnigan's Ball 10.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Rose Coghlan in Diplomacy to an appreciative audience at advanced prices 1. The Hustler 2; top-heavy house. The New Boy 5; medium business.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): The Devil's Auction 1; large and well-pleased audience. Rose Coghlan in Diplomacy 2; large and fashionable audience. The co. was one of the best seen here this season. The Cross Roads of Life 5; 4-11-14, 9.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Darkest Russia 5; large house.—ITEM: Tehala Temple Nobles of the Mystic Shrine will give a theatre party 25.

GALESBURG.—NEW AUDITORIUM (F. E. Berquist, manager): Murray and Mack 5; good business. Cross Roads of Life 7; A Trip to Chinatown 10; Danger Signal 13; James J. Corbett 15; The Coast Guard 17; Zo-Zo 22; Lady Windermere's Fan 24; Al. G. Field's Minstrels 28; The Silver Wedding 29; Lost in New York 30.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): The New Boy 7; Garrick and Collins' Cross Roads of Life 10; Robert Gaylor 12; Danger Signal 14; local lecture course 15.

EAST ST. LOUIS.—MCCLANAHAN OPERA HOUSE (J. W. Reed, manager): Robert Gaylor in Sport McAllister 2; fair-sized audience. Lincoln J. Carter's Fast Mail 3; small audience. Shaft No. 2 was presented 4; large and enthusiastic audience. A Summer Blizzard 10; Willie Collier in A Back Number 11; Murray and Mack in Finnigan's Ball 18.—MUSIC HALL (G. Lehman, manager): Prof. Danford's Stereoscopic Views were exhibited to two fair-sized audiences 26. True Irish Hearts 3-10.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Theodore Martin Concert co. 7; A Trip to Chinatown 13.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Wilber co. week ending 3 to good business at popular prices. George T. Dixon's Vaudeville and Specialty co. 5 to large business.

CLINTON.—RINCKEN OPERA HOUSE (John R. Arthurs, managers): Down the Slope was repeated by home talent 6 under the direction of Mortimer and Hubbard to good business. Election returns were read from the stage.

EFFINGHAM.—OPERA HOUSE (Warren and Austin, managers): Andy Amann in A Clean Sweep 1; Little Trixie 6; both to good business. Uncle Hiram 16.

MATTOON.—DOL'S OPERA HOUSE (Charles Hogue, manager): A Clean Sweep 1; good business. Dr. Cupid underlined.

FREEPOT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): Davis' U. T. C. co. 2; large audience. Honck Opera co. 10.

INDIANA.

FORT WAYNE.—MANONIC TEMPLE (Studer and Smith, managers): Down in Dixie 2; good house. My Partner 3; fair business. A Barrel of Money 3; Ship of State 6.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Si Plunkard was presented to the capacity of the house by a very competent co. 3. A Summer Blizzard 4; A Barrel of Money 22.—ITEMS: Mark E. Swan, manager of A Barrel of Money, is a New Albany boy and will be welcomed by his many friends here. Charles Duncan, the well-known opera singer, is in the city, the guest of friends.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Mr. Barnes of New York 8; Inoc. B.—ITEM: Manager Cox only books one attraction a week, and that a good one. The result is generally satisfactory.

MUNCIE.—WYSON'S OPERA HOUSE (H. R. Wyson, manager): The Tornado 1; medium house.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): James B. Mackie, supported by an excellent co., presented The Side Show to a crowded house 2.

BRAZIL.—MCGREGOR OPERA HOUSE (W. A. Miller, manager): Frank Daniels' Doctor Cupid 4 gave an excellent performance to a fair house.—ITEM: During the performance Manager Miller's little daughter, Myrtle, appeared with Daisy Mavor's "Pickaninnies" in Southern dances, and received quite an ovation. Little Trixie 7; Down in Dixie 9.

NEW CASTLE.—ALCAZAR (J. F. Thompson, manager): Charles L. Davis in Alvin Kohn 12; poor business, owing to inclement weather. Mr. and Mrs. Arthur Lewis in The Idler delighted a fair-sized audience 3. Walker Whiteside 10.—ITEM: The MIRROR is now on sale at Bean and Lynn's book store each week.

WASHINGTON.—OPERA HOUSE (Horral Brothers, managers): Walker Whiteside presented Hamlet to the largest house of the season 2. Quite a number of theatre parties attended. "Punch" Robertson co. in repertoire 5-10; The Kid 12.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Atkinson's New Peck's Bad Boy pleased a very large house 1.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Lincoln J. Carter's The Tornado 2; fair house and very appreciative audience. She 8; The Derby Winner 16; The Danger Signal 20.—ITEM: Manager Cadwallader has concluded to play only one attraction a week until the times are better.

GOSHEN.—OPERA HOUSE (Rogers and Krutz, managers): Peck's Bad Boy 1; fair-sized audience. The Dazzler 3; small house, owing to large political meetings. Fine co.

MARION.—SWEETZER'S OPERA HOUSE (W. A. Livermore, manager): Hi Henry's Minstrels to S. R. O. 1; excellent entertainment. The Kid pleased a crowded house 3. Waite Comedy co. 5-10.—ITEM: Manager Livermore attended the opening of the Opera House at St. Marys, O., 1, of which he is also manager. The attraction was The Kid. Seats were sold at auction and netted \$1,620.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Dr. Cupid 1; small business. Charles Vale's Devil's Auction 3; packed house.

LAFAVETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Vivian De Monte Specialty co. 1; small business. Across the Potomac 3; light house. Walker Whiteside in Hamlet 6; George Dixon's Specialty co. 7, 20 to 10.

EVANSVILLE.—GRAND (King Cobbs, manager): James B. Mackie in The Side Show drew fairly well 2. Devil's Auction 3, 9.—Pastor T. J. Groves, manager: Barney Ferguson in Duffy's Blunders 4; good house. Albert Farland 10; Patrice in The Kid 11.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Devil's Auction 7; advance sale very good. Walker Whiteside 14; Hi Henry 24; The Baron 30.

TERRE HAUTE.—NAVY'S OPERA HOUSE (Robert L. Hayman, manager): Vivian De Monte Specialty co. to light business 2. Rose Coghlan and her excellent co. in Diplomacy 3 to an appreciative audience. Walker Whiteside made his first appearance 5, filling the house. His Hamlet won the approbation of the large audience.

KENDALLVILLE.—SPENCER OPERA HOUSE (George W. Hartsack, manager): The Dazzler 2.—ITEM: A. O. Boyer purchased a new and recent, and will manage it himself after Nov. 1, at which time Mr. Hartsack's lease expires.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Prietson, manager): Across the Potomac 2; good co.; poor house on account of rain. Down in Dixie 3; top-heavy house. Hi Henry's Minstrels 5; one of the largest houses of the season. Barrel of Money 8; Frohman's Charity Ball 14.—ITEMS: Local lodge of Elks attended the minstrels in a body. Oscar Michellish, Logansport, received an ovation from the Elks Lodge after the performance. Scott Marble, the playwright, was in the city on 3.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): A Trip to Chinatown 1; profitable engagement. Pauline Hall gave Dorcas to a large audience 5. Darkest Russia 3; The New Boy 12; Friends 15; Friends 16.—GRAND OPERA HOUSE (William Foster, manager): 4-11-14, 2; good house. Charles Loder presented Oh, What a Night! to good business 3. Jack Fowler's Players opened a week's engagement at popular prices to good business 5; The Silver Wedding 17; Edwin Rostelle 19-21.

SIoux CITY.—PRAIRIE GRAND (E. L. Webster, manager): Pauline Hall in Dorcas 4; good business. Woodward Theatre co. opened 5 to a packed house; poor performance. McCarthy's Act 29, 30.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Ed. F. Davis' U. T. C. 3; profitable patronage. A Trip to Chinatown 5; S. R. O. Darkest Russia 8; large audience. Cleveland's Minstrels 14; Friends 19.—GRAND THEATRE (Andrew W. McLimont, manager): Variety performance to fair business.—ITEMS: Joe Ott in The Star Gazer opened the new Opera House in Prairie du Chien, Wis., 6.—Will Stutz leaves in a few days to join Paig's Players.—Morris Flynn, whose home is in this city, is now a member of the Wallack stock co.—Manager Roehl of the Grand Opera House, is now landlord of the Hotel Lorimer.—E. L. Roy, ahead of Cleveland's Minstrels, was the first advance agent to eat in the new Hotel Lorimer.—Election returns were read from the stage between the acts of Darkest Russia. Sidney Ellis read his lines well and received enthusiastic applause.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Rose Coghlan in Diplomacy Oct. 31 was enthusiastically greeted by a large and brilliant audience. Rice, Wolford and Sheridan co. 1-10; paying business at reduced prices. Murray and Mack in Finnigan's Ball 7; big house. A Trip to Chinatown 9.

FORT MADISON.—EHRHARDT GRAND (C. H. Salisbury, manager): Governor Frank Jackson, of Iowa, 2; crowded house. Home talent 5; full house. Down in Dixie canceled date from 13 to 16.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Ed. Davis' U. T. C. to the capacity of the house 5; Al. G. Field's Minstrels 20; A Bunch of Keys 23.

OTTUMWA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): 4-11-14, 3; fair business. White Slave 5-7; fine performance; S. R. O. first night. A Trip to Chinatown 8; James J. Corbett in Gentleman Jack 13; large advance sale.

CLINTON.—DAVIS' OPERA HOUSE (William McMillan, manager): Charity Ball 6; good business. The occasion was graced by several large parties of ladies who celebrated election night by attending the theatre and listening to the returns as read between the acts. Manager McMillan having provided for this with his usual liberality.—ITEM: George Gardiner, of the Charity Ball co., developed serious illness here, and was sent to his home.

MARSHALLTOWN.—OHION THEATRE (Ike Speers, manager): A Trip to Chinatown pleased a good house 2. Friends 15.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): The Ebony Warblers, composed of forty ladies of this city, gave another of their fine entertainments 2, and matinee 3 to packed houses. June 7.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE: Gustave Frohman's Charity Ball co. 1; attendance good. A Trip to Chinatown 3; excellent house. Pauline Hall in Dorcas 6; good advance sale.—ITEM: Theatrical business is picking up in Cedar Rapids.

IOWA CITY.—OPERA HOUSE (Petry Clark, manager): Corse Payton and Etta Reed 5-10 opened to a packed house. A Bunch of Keys 26.

MUSCATINE.—COLUMBIA OPERA HOUSE (W. G. Monroe, manager): Murray and Mack in Finnigan's Ball 1; top-heavy house; co. good. Corse Payton 12-17.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Corse Payton co. week ending 3; fair to good business. Finnigan's Ball 8; James J. Corbett 10.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (Fred E. Turner, manager): This house was opened by Sharpless' Lyceum Theatre co. in Forget-Me-Not 2. The house was well filled by a fashionable audience. The same co. presented Saved from the Wreck to a good house 3. Several theatre parties from the surrounding towns attended on the opening night.—ITEM: Turner's Opera House, just completed, is the finest and best equipped theatre in the Territory and equal, if not better, than any in Oklahoma. The stage is 20x30; rising 14 ft. 25 feet; prospecting opening 18 x 36 feet; two drop curtains; eight sets of scenery. The house has four private boxes, 600 opera chairs; heated by steam and lighted by gas and electricity.

KANSAS.

FT. SCOTT.—DAVIDSON THEATRE (Harty C. Emich, manager): Neil Burgess' The County Fair drew a very good house on a stormy night 1. Marie Bates as Abigail was very fine. James J. Corbett drew a packed house 4. Corbett created a very favorable impression. Field's Minstrels 12. Old Squire Hawkins 17. A Trip to Chinatown 27; Marshall Burlesque Opera co. 29; Our Married Men 30.

ATCHISON.—THEATRE (E. S. Brigham, manager): The Spooner Comedy co. in repertoire drew fair houses week ending 3.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): Tony Farrell in Garry Owen 1; good

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performance to fair business. James J. Corbett in Gentleman Jack 2; S. R. O. A Cold Day and Chip of the Old Block 3; fair business.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): A Cold Day and Chip of the Old Block 6.

NEWTON.—RAVENSDALE OPERA HOUSE (W. J. Puett, manager): Charley's Aunt 1; big house. John D. Murphy as Charley's Aunt made a great hit.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Tony Farrell's Garry Owen 2; moderate business. Chip of the Old Block and Cold Day 5; Wade-Letoye co. 8-10.

EMPORIA.—WHITELY OPERA HOUSE (H. C. Whitely, manager): Fisher and Scott's double co. in Chip of the Old Block and Cold Day to a small audience 1; performance good. Charles Frohman's co. in Charley's Aunt 2; fair house.

GIRARD.—HERTNER'S OPERA HOUSE (H. E. Hertner, manager): Old Squire Haskins 7.

WELLINGTON.—AUDITORIUM (Charles J. Humphrey, manager): The Vaw Concert co. 3; capacity of the house. Moody Quartette 27.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Double co. in Cold Day and Chip of the Old Block 10; Our Goblins 15; Jane Combs 17.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA (E. C. Davis, manager): A Back Number, presented by Willie Collier, drew a fair-sized audience 2. The Iowa State Band, matinee and evening of 3, to small business.—CHICKERING HALL (C. Hoffman, manager): Fred. Emerson Brooks lectured to a packed house 31.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Lady Windermere's Fan 2; small house owing to severe rainstorm. Mr. Barnes of New York 7; A Black Sheep 9; Von Vonnor 13; Si Perkins 16; Sandow 19; Spider and Fly 30.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): James B. Mackie in The Side Show 3; business, rather disappointing. Summer Blizzard 7; fair advance sale. Devil's Auction 10; Fast Mail 17; The Prima Donna 20; The Dazzler 23.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kinnehan, manager): Si Perkins 5; good house.

PADUCAH.—MORTON OPERA HOUSE (Fletcher Ter

Waite's Comedy co. 19-24; George Wilson in The Governor 27; Maud Hillman 29-1.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Old Jed Prothy co. 1; large audience. For some reason not stated Richard Golden did not appear. Edward F. Davis, C. T. C. 3; matinee and evening to big business. Fabio Romani 10; Rosedale 12; M. R. Curtis 13; Richard Marshall 16; The Engineer 17; Irem. Treasurer Joseph J. Flann, of the Opera House, has been elected to the State Legislature by a big majority.

FITCHBURG.—WHITNEY'S OPERA HOUSE (George E. Sanderson, manager): Charles's Aunt 1; large audience. Peter Maher and his variety co. 3; fair business. Ivy Leaf 16.

BROCKTON.—OPERA HOUSE (G. E. Lathrop, manager): James R. Waite's Comedy co. in Young America 3-10; good business. Maude Hillman co. 19-24; PARK THEATRE (Charles Fellows, manager): Bryant and Connors, Tanner and Remond, Gracey and Burnett, Felling Brothers, Fells Edwards, La Drew and Dot Havenpost played a good-sized house 5.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Bartholomew's Equine Paradox 5-7; poor business. RICH'S THEATRE (John P. Wild, manager): Vaudeville to good business.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): James A. Herne in Shore Acres 2; Seidl's Orchestra 3; both to packed houses; receipts aggregating about \$2,300. Under the Lion's Paw 5.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (Heffer and Schaeffer, lessees and managers): Our Irish Visitors booked for 3 did not appear. London Belles 3; Ivy Leaf 13.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Shore Acres 3; large audience. THE EMPIRE (W. D. Bunnell, manager): A Crazy Lot 1; Peter Maher Specialty co. 2; both to fair business. Irem: The No. 2 Shore Acres co. held a dress rehearsal at the Opera House 4.

LOWELL.—OPERA HOUSE (Ray Brothers and Hooford, managers): Johnston and Chapman's co. in The Engineer 3 and matinee gave their performances to light business. Walter Lawrence and Engel Sumner appeared in Fabio Romani 5 to a fair audience. Rory of the Hills by James Connor Roach and competent co. delighted large houses 6, 7. It is a pleasure to witness such a fine production. Joseph Hawthorn 8-10; Ivy Leaf 14; Sam'l of Boston 15. MUSIC HALL (Thomas and Watson, managers): Joan Craven and co. presented Enemies for Life to good business week ending 3. Sawtelle's Dramatic co. 5-10.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Joseph Hawthorn in Rosedale to a good house 1. Old Jed Prothy 3; large house. Richard Golden is not with the co. Harry Hilton, a Haverhill boy, is playing a prominent part, and sings very entertainingly. He was presented with floral offerings by his friends. Mora 5-11; good houses.

SALEM.—MECHANICS HALL (Andrews, Moulton and Johnson, managers): Joseph Hawthorn in Rosedale 6; fine performance. Old Jed Prothy 7; highly-pleased audience. The Engineer 9; The Ivy Leaf 12.

LYNN.—THEATRE (Dodge and Harrison, managers): Fabio Romani 2, 3; poor business. Old Jed Prothy, with a capable co. 6; good business. Rosedale, presented by Joseph Hawthorn, to fair business 7. Ivy Leaf 9, 10; Graham Concert 11. MUSIC HALL (C. E. Cook, manager): Week of 5-10 variety and specialty to fair average business.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Thomas E. Shea in repertoire 2, 3; drew large houses. Co. excellent. Davis U. T. C. (Eastern) gave a fine performance to poor business on account of rain 5. Herbert Johnson's Quintette Club 6; fair house. Waite Comedy co. 12-17; Shipp Brothers' Bell Ringers 20. Irem: After the performance 2 M. J. Green and other members of the Thomas E. Shea co., were spirited to the rooms of the Emmet Society, where Mr. Green was presented with a diamond ring by the society, of which he is a member.

TURNER'S FALLS.—COLLEGE OPERA HOUSE (Fred. Colle, manager): The Lotus Glee Club, for benefit of Village Improvement Association 2; large and fashionable audience. Our Irish Visitors 9. A. O. H. HALL: Lock's Glass Blowers 2-3; good business.

MICHIGAN.

COLDWATER.—THEATRE (J. T. Jackson, manager): Side Tracked 2; small house; specialties good. The Dazzler 5; top-heavy house; good performance. Marie Decca Concert co. 6; large audience. The Charity Ball 13.

DOWAGIAC.—BUCKWORTH MEMORIAL THEATRE (W. T. Lockie, manager): Sousa's Band played to a large and appreciative audience 1. Lewis Morrison's Faust 14.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): The New Boy 2; fair house. Sousa's Band 3; crowded house. Rhea in The New Magdalen drew well 5. Police Patrol 6.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Lost in New York drew a fair-sized audience 5. The living pictures were very well put on and highly appreciated. Peck's Bad Boy 13; On the Bowery 16; Cleveland's Minstrels 21. Irem: Manager Reynolds was in Chicago last week cancelling Gloria and Sampson, who were booked for 9 and 12 respectively.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Police Patrol 5; large audience.

BATTLE CREEK.—HAMILTON'S OPERA HOUSE (E. R. Smith, manager): Mr. and Mrs. Robert Wayne week ending 3 to fair business at cheap prices. Irem: Sousa's Band delighted a fair audience at Congregational Church afternoon of 2.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): A large audience greeted Rhea in The New Magdalen 1. Mrs. Potter and Kyrie Bellas 3; afternoon and night, presented in Society and Charlotte Corday; audiences fair in size and enthusiastic. Lost Paradise 7; Lewis Morrison 12, 13; Joe Ott 16, 17. GRAND (O. Stair, manager): Side Tracked was presented last week. The performance was clever and drew well. Jule Walters made a hit as a tramp.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Sousa's Band 1; packed house. Mr. Potter and Mr. Bellaw presented in Society to a good-sized audience 2. Lost in New York did a good business 3. Donnelly and Girard underlined.

OWASCO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Barlow's Theatre co. to poor business week ending 3; too many political meetings. McNulty's Visit 10; Joe Walters 16.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Rhea to good business 2, 3.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Frohman's co. in The New Boy delighted a good house 1. William Harris presented The Lost Paradise to a well-filled house 6. Charity Ball 17; Florence Bindley 19. STAR THEATRE (Fred. B. Mead, manager): The New Dorothy, a pretty operetta, was sung here by local talent for the benefit of St. Paul's Altar Guild, under the direction of Professor A. B. McGahan, to fair business. Two Widows 19; Sackett's Comedy co. 12-17.

MISSOURI.

ST. JOSEPH.—TOOTLE'S THEATRE (C. U. Philey, manager): Willie Collier, with a most capable co., played a fair audience 1. Rain hurt business. Collier's work improves each year. Friends 2; Darkest Russia 10. CRAWFORD THEATRE (Nick Waggoner, manager): James J. Corbett filled the house Oct. 30; Iowa State Band had a light house 2. Miller's Comedians 5-10.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bulton, manager): Jane Combs presented Romeo and Juliet to a packed house 1. May Vokes 5-10.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Lagon, manager): Spooner Dramatic co. opened 5 in Jack O' Diamonds to a big house. Clark and Williams 14; The Orion 19-21; English Ballad Concert co. 26.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): James J. Corbett in Gentleman Jack 4; S. R. O. at advanced prices 10-12, 20. Squire Haines 9. HANES OPERA HOUSE (H. H. Haven, manager): Browne Theatre co. week ending 4 to poor business.

LOUISIANA.—PARKS' OPERA HOUSE (Ed. Parks, manager): May Vokes' Dramatic co. delighted large audiences week ending 3.

COLUMBIA.—HADEN OPERA HOUSE (B. E. Hatten, manager): General John B. Gordon, lecture, 8.

MARSHALL.—OPERA HOUSE (Miller and Ming, managers): Ray L. Royce's Bell Ringers and Entertainers gave a very good and creditable performance to a fair house 5.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks,

manager): Clark and Williams in Our Married Men 7; good performance; fair audience. B. S. Spooner co. 12-17.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (S. W. Langford, manager): Otto H. Krause's stock co. week ending 3 to fair business. Irem: Mr. Krause informs me that his wife (Jennie Holman) is critically ill in Chicago. The Dazzler 5; Thomas 10; Seabrooke 10.

JACKSON.—ROBINSON'S OPERA HOUSE (E. D. Frantz, manager): Barlow Brothers' Minstrels 1; top-heavy house. Milton Nobles 6. Irem: The opening of the season here was late, but the new management have succeeded in booking some good attractions.

MINNESOTA.

DULUTH.—TEMPLE OPERA HOUSE (John T. Condon, manager): Alexander Salvini appeared in Three Guardsmen to an excellent house Oct. 30, followed by Ray Blas 31. A. V. Pearson's Land of the Midnight Sun underlined. LUCYNN THEATRE (L. N. Scott, manager): W. S. Cleveland's Minstrels opened 5 to good business. Irem: Arthur Little, treasurer, is back at his post at the Lyceum, and his many friends are glad to see his genial countenance again illumining the box-office. F. J. Chipman, of this city, has completed a four-act comedy which has received favorable criticism and will soon be produced. The Bohemian Club are rehearsing a minstrel entertainment which will be given at an early date.

RED WING.—THEATRE (W. H. Stoddard, manager): Wilber Entertainment co. to an overflowing house 2.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Mattie Choate 10; Bunch of Keys 19; Davis U. T. C. 20; Charles Dickinson Dec. 3.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Wilber Entertainment co. 3; S. R. O. McCabe and Young's Minstrels 10; George B. Williams' readings from Shakespeare 13; Bunch of Keys 21; East Lynne 26; Davis U. T. C. 30.

MONTANA.

HELENA.—MINE'S OPERA HOUSE (J. L. Ming, manager): Alexander Salvini 5; In Old Kentucky 9, 10. Irem: The advance sale at advanced prices for Alexander Salvini's performance 5 gives promise of the biggest house this theatre ever had.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Alexander Salvini in repertoire 7-10.

NEBRASKA.

FALLS CITY.—GRIHLING OPERA HOUSE (Grant Shurtliff, manager): Lecture by Hon. J. M. Thurston 3; packed house. Jane 10.

KEARNEY.—OPERA HOUSE (John J. Osborn, manager): Jane 10.

NEW HAMPSHIRE.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): W. H. Powers' The Ivy Leaf 5.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): Davis U. T. C. to light receipts 1. Rosedale to a small but appreciative audience 3. The Engineer to fair business 6. Charles's Aunt 9; Maude Hillman 12-17.

MANCHESTER.—OPERA HOUSE (E. W. Hastings, manager): M. B. Curtis in Sam'l of Fosen 6; good business. Fabio Romani 9. GORMAN'S THEATRE (Chas. J. Gorman, manager): The Peter Maher Athletic and Specialty co. opened a three nights' engagement 5-7 to big business. The Gambler's Wife 8-10. Irem: Manager Gorman's house has undergone a complete transformation, the walls having been frescoed throughout.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The Ivy Leaf 6; large audience.

NEW JERSEY.

NEWARK.—MINE'S THEATRE (Colonel W. M. Morton, manager): William Hays's co. appeared in The Flame week of 5-10. James A. Herne in Shore Acres 12-17. Advance sale very large. H. R. Jacobs' Theatre (M. W. Tobin, representative): Flag of Truce 7; attendance good. Paul Kaurav 8-10; good business.

WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): Sam Devere's Own co. played big houses 5-8; Howard Athenaeum co. 12-17. KAUCUS AUDITORIUM (H. Voigt, manager): Bob Fitzsimmons and co. opened this week 5. As the star and also his manager, Charles Glori, are residents of this city, they received an ovation.

PATERSON.—OPERA HOUSE (John J. Goetichin, manager): Peter Dailey in The Country Sport 1; fair business. Dan Williams in McKenna's Flirtation 2, 3; good business. The Ensign, with a good co., appeared 6, 7 to good houses. Biju Theatre (Ben Leavitt, manager): Week ending 3 May Foster's Barlesque, and Peck's Bad Boy, three nights each, pleased fair audiences. Mugs' Landing and Enemies for Life 12-17. Irem: Helen Kemp, of McKenna's Flirtation co., a favorite here, and was warmly welcomed during the co.'s stay in this city.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): Nellie McHenry in A Night at the Circus played a large audience 3. Kennedy's Players in repertoire, at popular prices, opened to a large house 5. Paul Kaurav 12; The Bostonians 17; Span of Life 22; The Brownies, by local amateurs, 23, 24. DAKOTA OPERA HOUSE (Louis L. Drake, manager): Oliver Byron in Ups and Downs 5; Bob 2; McFadden's Elopement 5; Carole's fair business; very bad weather. The Ensign 6; Mrs. Langtry 10.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): Frohman's Men and Women, with Rose Stahl as Agnes Rodman, supported by a very fine co., drew a large audience 6. Wang was well sung 7. Albert Hart was clever in the title-role. Dockstad's Minstrels 17; 9 Belles 20; Robin Hood Opera co. 21; Charles's Aunt 23, 24; Fencing Master 27; Princess Bonnie 29; Joseph Jefferson 30.

HOBOKEN.—HOBOKEN THEATRE (John Clark, manager): Rosabel Morrison and a fair Faust attracted medium houses 5-7. Shore Acres followed for the last three nights of week and gave satisfaction to fair houses. GERMANIA: Sherman and Morrissey's Jay Circus 5-10 to fair business.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Mr. and Mrs. Sidney Drew in Love's Enemy and Honor Bound 9. Kentucky 14; Robin Hood Opera co. 20.

CANDEN.—TEMPLE THEATRE (H. W. Campbell, manager): Lillian Kennedy in She Couldn't Marry Three 1-3; Amy Lee in Pawn Ticket 210, 8; both to good business. Joseph Murphy 9; 9 Belles 9, 10; Trolley System 12-14.

MILLVILLE.—ACADEMY OF MUSIC (A. R. Bocap, manager): Gorton's Minstrels 3; crowded house. George Leacock in Faust 12.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Great Brooklyn Handicap 1; fair business. Gorton's Minstrels 2 to poor business owing to a severe storm. Co. first-class. George Munroe in My Aunt Bridget 6 to S. R. O. Faust 14. Irem: Rumor has it that we will soon have a new brick opera house on the ground floor, seating 2,300, to be managed by our ex-manager, Charles R. Myers.

PLAINFIELD.—MUSIC HALL (I. C. Varian, manager): Trolley System 1; medium house. The Derby Mascot 6; large and enthusiastic audience. Miss Katie Rooney as Clem Johnson deserves particular mention. Election returns were read from the stage between each act.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): Hopkins' Specialty co. pleased large audiences 1-3; Marie Wainwright in a return engagement of Daughters of Eve opened to a large house 5, and on 6, in spite of outside attractions, the audience was one of the largest of the season. Emily Banker in the English success, Our Flat, pleased a fair-sized audience 7, 8. The advance sale for Carrie Turner's engagement 9 in The Coming Woman is so large that every seat will be taken before the curtain is raised. In order to accommodate those who wish to see this popular actress Manager Smith has arranged for a special matinee in the afternoon. Camille D'Arville in Madeline, or the Magic Kiss 10; Dockstad's Minstrels 12; Carleton Opera co. 13, 14; Coon Hollow 15-17. HARMONY'S BLACKBERRY HALL (C. H. Smith, manager): Eloise Willard and her company of comedians appeared for the first time in this city in the musical comedy, The Little Spectator, on Election night and stayed till 8. The audiences were large and the performances amusing. Sousa's Band 14; Bartholomew's Paradox 16, 17.

ROCHESTER.—LYCEUM THEATRE (A. E. Wall, manager): Hagenbeck's Trained Animals attracted large audiences 3-10. Shore Acres 13-14; Marie Wainwright 15-17. COOK OPERA HOUSE (H. A. Foster, manager): The Derby Winner was presented 5-7 to fairly good business. Robert Hilliard and a good co. appeared in The Nominee before fine houses 8-10. Rents-Santley Burlesque Troupe 13-14; John Kernell 15-17. ACADEMY OF MUSIC (Louis C. Cook, manager): Killarney and the Rhine, with J. E. Toole in the lead, pleased good attendance 5-10. Sadie Hassan 12-17. MUSIC THEATRE (L. F. McFadden, manager): Business was good 5-10 with the Bickets as the principal attraction. Variety 10-17. Irem: H. J. Larney, the popular and skilled leader of the Lyceum orchestra in this city, died last week. Interment in Cleveland, O.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Robin Hood Opera co. 2; large audience. The Two Sisters 3; good business. Emily Banker in Our Flat pleased a good-sized and appreciative audience 6; Election returns were read between the acts. Howard Star Specialty co. 8; Phantasma (local) 9-10; Sousa's Band 12; Charles's Aunt 16; Whitney's Fencing Master 21; Shore Acres 23; Robert Hilliard in The Nominee 26; Agnes Wallace-Vance 29.

SYRACUSE.—WIKING OPERA HOUSE (Wagner and Reis, managers): Charles's Aunt attracted largely 1-3. Princess Bonnie was well attended 5-8. Camille D'Arville 7; good house. The Gormans 9; Marie Wainwright 9, 10; Sousa's Band 12; Our Flat 13, 14; Shore Acres 15-17. BASTABLE THEATRE (Frank D. Hennessy, manager): Hagenbeck's Trained Animals 2, 3; S. R. O. Richard Mansfield presented Beau Brummel to a fair-sized house 5. New South to fair business 7. Kellar 9, 10; Robert Hilliard 12, 13. H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): Russell Brothers' co. gave a good variety performance 1-3; large audience. Connee 5-7; good business. My Wife's Husband 8-10; McFadden's Elopement 12-14. Irem: Eleanor Mayo, prima donna of Princess Bonnie, was so ill that she was obliged to retire in the middle of the first act, her part being acceptably sung by her understudy, Miss Reseman. Miss Mayo resumed her part on 6.

LOCKPORT.—HODGE OPERA HOUSE (H. L. Truby, manager): Pinafore Oct. 29 to crowded house. The living pictures in connection with these two performances were arranged by Mr. A. Raphael Beck and were copies of celebrated paintings. Watson Sisters to small business 30. Marie Burroughs in Scapenot 2.

AUBURN.—BURTON OPERA HOUSE (E. S. Newton, manager): Hoss and Hoss 1; The Little Speculator 2; both to good business.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Jones' Band 1; good house. Marie Wainwright 13; Kellar 14; Police Patrol 19; Gus Williams 21; Wang 26.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): Owing to the illness of Miss Lester the Minnie Lester co. did not fill their engagement here last week. John Brennan in Tim the Tinker 7.

TICONDEROGA.—IVES OPERA HOUSE (Fred. Ives, manager): Port Henry Opera co. in Pinafore to very large business 2. Tim the Tinker 6; fair business.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): A Trip to the City 1; good business. Bates Brothers' Humpty Dumpty 2; light business. The Ensign 3; S. R. O.

CORTLAND.—OPERA HOUSE (Warner Road, manager): The Players' Club of this city presented a version of Fogg's Ferry 2-4 to large houses. My Wife's Husband 12.

ALBION.—OPERA HOUSE (H. A. Foster, manager): Robert Hilliard in The Nominee 7; big house at advanced prices; performance excellent. Dan McCarthy in The Pride of Mayo 19.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): A Crazy Lot 20; Bartholomew's Horse Show 29-Dec. 1 with matinee Thanksgiving afternoon 29.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): James P. Morgan's Vaudeville co. 3; large audience.

ITHACA.—THE LYCEUM (M. M. Gutsadt, manager): Hoss and Hoss 2; fair business. Richard Mansfield 4 and Princess Bonnie 8; both to full houses.

NAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): The Watson Sisters 1; good business. Robert Hilliard in The Nominee 3; large and well-pleased audience. A return engagement looked for. The Police Patrol 9; The Gormans 10. Irem: George Salt is acting as assistant manager during Mr. Rose's absence in Europe.

ROME.—WASHINGTON STREET OPERA HOUSE (Graven and Roth, managers): Deming's Minstrels 2; good performance and fair house. Kellar 6; packed house; excellent performance. Professor Kellar read the election returns from the stage. The Gormans 12; Sousa's Band 13.

FISHKILL-ON-HUDSON.—FRATRIE ACADEMY OF MUSIC (Robinson and Clark, managers): Rickert's Troubadours to a good house 7. Eloise Willard in The Little Speculator 10.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Robert Hilliard 2; appreciative audience. My Wife's Husband 3; fair business. The New South 15; Kellar 16; Wang 22.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Marie Decca Concert co. 1; very large house. Peter F. Dailey and a good co. presented The Country Sport 2 to fair business. My Wife's Husband 7; poor business. The living pictures were featured. Princess Bonnie 9; Coon Hollow 12; Kellar 14.

CONES.—CITY THEATRE (Powers and Williams, managers): Dan McCarthy in The Pride of Mayo 2, 3; fair houses. The London Belles' Burlesque co. 4. Election returns were read from the stage. A Crazy Lot and Carrie Turner underlined. Irem: Dan McCarthy's pig, which was gaining so much weight as to interfere with its professional duties, was raffled off at the performance 3.

HERKIMER.—GRAND OPERA HOUSE (Henry Diemal, manager): Kellar the magician drew a crowded house 5. His performance was excellent and greatly pleased the audience. Home talent band and choir concert 8. Sousa's Band 13; The Nominee 17.

GLOVERSVILLE.—KASON OPERA HOUSE (Will. E. Gant, manager): Mr. and Mrs. Kellar 2, 3; S. R. O. Gorman Brothers in Gilbooleys Abroad 5 to fair business; should have been better. The Fencing Master 14; Ren-Santley 16.

HURON.—OPERA HOUSE (F. H. Kells, manager): A Trip to the City played a fair-sized audience 2. London Belles to a small house 3. Fay Foster 12; Sousa's Band 15.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (J. E. Smith and Co., managers): Snelling's Players, supporting Maude Hillman, closed a very successful week's business 3. TOWN HALL (J. M. Putnam and Co., managers): Dan McCarthy in The Pride of Mayo to a large house 1.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Eva Tanguay week ending 3 to good houses. John L. Sullivan in A True American 6; good house. ACADEMY OF MUSIC (Oleum Music Co., managers): This house was opened 3 by J. E. Toole and an excellent co. in Killarney and the Rhine to good business.

LYONS.—MEMORIAL HALL (John Mills, manager): Marie Sanger failed to appear 1. Hoss and Hoss 3; good business. Robert Hilliard in The Nominee 3; fair-sized and well-pleased audience. Marie Wainwright 14; Kellar 15.

PLATTSBURGH.—THEATRE (W. A. Drowne, manager): Dorothy Morton in The Fencing Master 1; very good house. The New South 3; inclement weather; house small. Powell 12; A Texas Steer 20.

NORWICH.—CLARK'S OPERA HOUSE (C. B. and A. F. Nash, managers): The Little Speculator 3; large and well-pleased audience. The Camille D'Arville Comic Opera co. 8.

PENN YAN.—SHEPARD OPERA HOUSE (C. H. Simon, manager): Jones' Band 1; good performance to light business. Heywood-Jordan Concert co. 2; fair business.

PEEKSKILL.—DEWEY OPERA HOUSE (Fred. S. Cunningham, manager): The Two Sisters played a return date to big business 1. Lost in Egypt 6; crowded house; performance very good. Howard Athenaeum 10; Ada Gray in East Lynne 16; Shore Acres 22.

TROY.—GAINSWOLD OPERA HOUSE (S. M. Hickey, manager): Corinne Opera co. in Hendrick Hudson to big business 2, 3. A Trip to the City to poor business 5. Madeline, or The Fatal Kiss, was splendidly presented by the Camille D'Arville Opera co. to a large house 6. RENT'S OPERA HOUSE (Gardner Band, manager): The Robin Hood Opera co. in The Knickerbockers drew largely 3.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Eva Tanguay commenced a week's engagement 3 at popular prices. Owing to political excitement business was light. Sousa's Band 11; The Gilbooleys Abroad 17.

UTICA.—OPERA HOUSE (H. E. Day, manager): James O'Neill presented Monte Cristo 1 before a very

large and well-pleased audience. Gilbert and Sullivan's opera The Pirates of Penzance was sung by local amateurs 2, 3, before a very large audience. Kellar entertained a good-sized audience 7. Wang 27; Ezra Kendall 29; Joseph Jefferson Dec. 1.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (S. Owsoski, manager): Robert Hilliard, supported by a most excellent co., presented The Nominee before a large and brilliant audience 1. John Kernell in McFadden's Elopement 10. Irem: Mr. Hilliard was one of the guests at a dinner given by Hon. F. G. Babcock in honor of Governor Flower. The Governor addressed a very large audience on the political issues of the day at the Opera House early in the evening, remaining to witness the production of The Nominee.

GOWANDA.—OPERA HOUSE (J. E. Van Deinsen, manager): George W. Larsen and comedy co. presented Fate, Rip Van Winkle and Crandall's Corners 5-7 to fair houses.

NEWBURGH.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): The Two Sisters 2; fair business. John Kernell in McFadden's Elopement 6; good house. A Flag of Truce 9; light business owing to a severe snowstorm. Old Glory 12; Charles's Aunt 20; Fencing Master 22; Grand Opera co. 26-Dec. 1.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Under the Lion's Paw 2; light business. The Gormans 3; good business. Arthur Deming's Minstrels 6; fair audience. A Trip to the City 8; Kimball Opera co. 9. Irem: Veevle Nobriga, of the Gormans, was taken suddenly ill on 3 and could not appear. William J. Murphy, formerly of Cleveland's Minstrels, rendered two of his ballads in her place.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Charles T. Ellis in Casper the Yodler 1; large audience. The Little Speculator 6; cancelled. Monowood 7; Camille D'Arville Comic Opera co. 9; A Cork Man 10; A Trip to the City 12. BUREAU THEATRE (A. A. Fennyvesy, manager): The Markoe Gigantean U. T. C. co. 5-7 at popular prices to large business. Pauline Parker in Wild Rose 8-10.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (J. M. Cronley, manager): New York Celebrities in concert on 3 to a very small house. V. M. C. A. AUDITORIUM: Franz Wilek Concert co. on 2 to a large and appreciative audience.

CHARLOTTE.—AUDITORIUM (N. Gray, manager): Baldwin Melville co. in The Black Flag 5. Wombwell's Trained Animals

THE MIRROR GIRL.



I wish the representative women of the stage would hand together in the firm determination to abolish the newspaper interview. I grant you that the interview is a form of advertisement which tells among the small minded and vulgar, but never does the actress appear to more disadvantage, in the estimate of intelligent and sensible persons, than when she offers her private affairs and opinions for public print.

The average interview with the actress is not at all on a par with the average interview with any other public woman.

It is not often, indeed, that women of the other arts lend themselves to this form of publicity. When they do, however, there is no special exploiting of the individual.

They may offer ideas on certain prevailing topics, but they do not entertain newspaper readers with a mass of unimportant and trivial personalities.

Let us own up that our prevailing weakness is egotism.

Everything about our work tends to foster this fell enemy to art progress. Self—self—self—intrudes everywhere.

We must think so much of our persons, our costumes, our wigs, our make-up, our voices. We have to look in the glass so much.

The painter's audience, or the sculptor's, or the writer's, bends its eyes upon his work.

We are conscious that hundreds of eyes are bearing directly upon ourselves, in the flesh.

We stand before the mirror studying our own smiles.

We speak aloud that we may test the sweetness of our voices.

Naturally, after a while, the "I" begins to assume gigantic proportions.

We all know how devotedly attached to themselves men sometimes become.

Many of us have watched a passionate *affaire de coeur* spring into life and grow and blossom until all the world beside was lost in "the one, sweet, mad, wild dream."

I will admit that we women are not capable of the devotional feats men perform in this respect, for herein men are superb.

Seriously, nothing is more magnificent or more imposing than the dignity of the actor who cherishes a love of this description.

The noble repose of a grand complacency marks every tone and gesture, and "Ain't I a dandy?" is written clear and distinct on every lineament.

No, we women have not the men's genius for this sort of thing; but we do very well on that line, thank you.

I wonder what woman will have the firmness and courage to perform the *experimentum crucis* in the matter of dress-reform?

Heaven send the brave pioneer that we of to-day may enjoy a few years of comfort!

There has been too much talk, too much theory, and too little real progress.

I am of the opinion that the advent of the bicycle marks a long step in the way of our emancipation from the horrors, the absurdities and the absolute indecency and disgracefulness of the time-honored method of street-costuming.

To-day I came home from the matinee through the rain, mud, and slush with my skirts flapping about me in the same old way.

The condition of my clothes when I took them off was enough to sicken and disgust any half-way self-respecting woman.

When will we adopt a proper dress for rainy weather, for walking, for all sorts of out-of-door work or play and, most important of all, for business?

Imagine the charming freedom and comfort of wearing soft, warm, close-fitting knickerbockers for traveling, with snug leggings to meet a skirt which should reach to a trifle below the knee.

How sensible such a costume would be, and withal how graceful and modest!

The dirtiness and sloppiness of long skirts for travel are actually immoral.

So is in no sense an "advanced woman," as we understand the term at the moment.

She is of the opinion that the earth is a pleasant and profitable enough place so far as we are concerned.

But she does long with all her heart and soul for the dawn of that day when woman shall dress herself sensibly and suitably.

I would not for the world abolish the frills, the furbelows, the soft draperies, or any of the paraphernalia of dainty femininity.

But there is time and place for all this, and woman will be a finer, braver, nobler and better creature than she is when she has learned how to garb herself consistently for the business in hand.

AMERICAN EXCHANGE'S BOOKINGS.

The American Theatrical Exchange last week booked time for this and next season for the following attractions: Whitney's Fencing Master company and the Whitney Opera company in Rob Roy; Herrmann, Thomas Q. Sealbrooke, Richard Mansfield, Sarah Bernhardt, Beerholm Tree, Lillian Russell Opera company, David Henderson's Chicago Extravaganza company, Thomas W. Keene, De Wolf Hopper Opera company, Otis Skinner, Donnelly and Girard, A Trip to Chinatown, Nat C. Goodwin, Modjeska, Pauline Hall, The Passing Show, Shore Acres, The London Gaiety Girl, Robert Mantell and Henry Irving. It can easily be seen from the foregoing list that the American Theatrical Exchange enjoys the confidence of the best attractions.

GLADYS WALLIS AS A STAR.

Gladys Wallis made her first appearance as a star at Oshkosh, Wis., last week, supported by the company organized for the late Patti Rosa, under the management of J. W. Dunne. Miss Wallis' play is called *A Girl's Way*, by Blanche Marsden.

Miss Wallis is said to have fulfilled every expectation of her in her new field. She delighted her audiences by her beauty, her daintiness and her ingenuousness.

The supporting company includes Joe Cawthorne, a popular comedian, who ably assisted the young star. Telegrams of congratulation were received from E. M. Holland, Roland Reed, W. H. Crane, N. C. Goodwin, Will J. Davis, and "Bibi" Hall.

The Packard Exchange has booked Maine and Georgia at the Grand Opera House, Philadelphia, for Dec. 10.

SAID TO THE MIRROR.

HON. J. CHARLES DAVIS: "Do you see that gun? It's a Wesley-Richards breech-loading fowling piece. No, it's not to shoot deadheads with. It was presented to me last week by a band of conspirators. They got me in a corner and all made eloquent speeches. They had them down so pat that when it came my turn to fire off a few impromptu words of thanks for their generous gift I must have seemed like a schoolboy making an address to an audience of professional orators. The donors were Hon. H. C. Miner, Fred C. Whitney, Reginald De Koven, Harry B. Smith and Major Joseph E. Caven. Among their fellow conspirators were Judge Gildersleeve, Kit Clarke, A. Hasbrouck and Dr. James A. Davis. By the way, you must place "Honorable" now in front of everybody's name connected with the Fifth Avenue Theatre."

AUGUSTUS PITOU: "I have just returned from Washington. I consider Madame Sans Gêne to be the most successful production of my managerial career. While in Washington I received through Sardou's agent in New York a cablegram from the French dramatist congratulating me on the success which had already been cabled to Paris, and also thanking me. Mr. Sardou said: 'I am very pleased to hear that in the American production you have carried out the smallest detail of the original Paris production, and also to hear of the unusual success that has attended your efforts.' I shall present the piece in Buffalo, Toronto, and Montreal, after which it will come to this city on Jan. 14 for a run."

CHARLES MARKS: "The report that Dr. Cupid has closed season is a mistake. I laid the company off for two nights for two reasons: I am ill, and had to come to New York for medical attention that I could not get in the West; and I was booked to open a new theatre and had to cancel because the theatre was not finished in time. The following night I was booked in a town where the manager by mistake had booked another attraction. Both managers settled for their mistakes, and as I had made three changes in my cast I preferred to lay the company off these two nights to playing a town on two days' billing. Dr. Cupid is still regularly on the road."

M. B. CURTIS: "Kindly correct the statement that Duncan B. Harrison has written a play for me. He has neither written a play for me nor read one to me, and I don't intend that he shall."

MANAGER HAYES: "The Kid is all right, and doing good business. I want to say that F. E. Morse received \$50 a week for every week that he was with The Kid, and first-class fare from Detroit to New York when he resigned. I have my whole company, as formerly, with the exception of Mr. Morse and Miss Riddell. Adele Martinetti has never thought of leaving The Kid, as reported."

CHARLES MACGRACHY: "Richard Golden so delighted an old lady in Salem last week that she sought the comedian upon the conclusion of his performance and told him that 'Old Jed Prouty was a piece that he could almost play on Sundays.'"

JEROME EDDY: "I have just heard from the Keene company that they played to the biggest business in Dallas, Tex., ever known in that town, the receipts for one night being \$1,200.25. In San Antonio in three nights they played to \$2,000. These are pretty good figures in these days."

EDWARD JAKOBOWSKI: "During my travels in the course of this year I have discovered a new singer, Miss Carla Dagmar. She is Swedish, an excellent high soprano, an uncommon good actress and a very handsome girl. She studied under Professor Beer in Paris, became for twelve months one of the dramatic sopranos at the Royal Opera House, Stockholm, and has been for the past twelve months one of the dramatic prime donne Sir Augustus Harris's Royal Opera company in England. I have persuaded her to go into comic opera and am bringing her over here, having secured an excellent engagement."

ALFRED AYRES: "The members of the Professional Woman's League, in their orthopedic studies, would do well to consult some more modern authority than Worcester—the International, for example. Worcester is now decidedly antiquated."

ARTHUR C. ANSTON: "We have just closed a most successful three nights' engagement at Boyd's Theatre, Omaha, doing the best business that has been done in weeks."

EDWARD L. BLOOM: "At last I have got my inning in the alleged larceny business in which I was mixed up some weeks ago. I went voluntarily to New Rochelle last week to force the matter to an issue, and I demanded a hearing from Judge M. J. Twiney. Of course, on hearing the testimony, the case against me was dismissed. I have brought suit now against Mrs. Rubira for \$100,000 through my lawyer, James Hamilton Egan. He laughs best who laughs last."

CHARLES DICKSON: "What a prosperous, happy, splendid look the new MIRROR has! Long may it wave!"

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LITTLE
Christopher Columbus
And in the Second Act of the Original
KILANYI LIVING
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SYDNEY GRUNDY.
The cast includes Wilton Lackaye, E. M. Holland, C. J. Richman, R. Fax, Thomas Terriss, H. Holliday, Mrs. D. P. Bowers, Annie Russell, Virginia Harmed, Madeline Bouton, Georgia Busby, and Emily Seward.

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LAST 3 WEEKS.
JOHN DREW,
MAUD ADAMS as JESSIE KERER.
Management Charles Frohman.
IN THE DRAMATIC SENSATION,
THE BAUBLE SHOP.
By HENRY ARTHUR JONES.
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Monday, Dec. 3—Empire Theatre Company. First Play, The Masqueraders.
Orders for seats filled in the order they are received.

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A LAUGH IN EVERY LINE.
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THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1892)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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SUBSCRIPTION.

One year, \$4; six months, \$3; three months, \$1.75. Payable in advance. Single copies, 10 cents.
 Foreign subscription, \$5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 47 Chancery Lane, and at American Advertising Newspaper Agency, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kluge and at Brenano's, 27 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 41 Rue de Reims. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript. Entered at the New York Post Office as Second Class Matter.

NEW YORK, NOVEMBER 17, 1894

The Largest Dramatic Circulation in America

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ACADEMY OF MUSIC.—SHENANDOAH, 815 P. M.
 AMERICAN.—A TEMPERANCE TOWN, 8 P. M.
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 GARDEN.—LITTLE CHRISTOPHER COLUMBUS, 815 P. M.
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 HARRISONS.—THE MAN WITHOUT A COUNTRY.
 H. R. JACOBS' THEATRE.—JANE.
 KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P. M.
 LYCEUM THEATRE.—E. H. SOTHERN, 815 P. M.
 NIBLO'S.—THE WHITE SQUADRON, 8 P. M.
 PALMER'S.—THE NEW WOMAN.
 TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—CHARLEY'S AUNT.
 COLUMBIA THEATRE.—GIRL I LEFT BEHIND ME.
 COL. SINN'S PARK THEATRE.—CAMILLE D'ARVILLE.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

THE work that has been performed for native music by Mrs. JEANNETTE M. THURBER, of this city, is beginning to be known widely and to bear fruit after many years of effort, some of which brought forth little but discouragement. The grand operatic venture some years ago was disastrous for various reasons, none of which reflected upon the possibility of such an American enterprise under right conditions. But in the National Conservatory of Music Mrs. THURBER and those who have steadfastly labored for and with her, a great institution is developing, and it promises to be one of the most productive schools of music in the world. Its scope is comprehensive, its methods are admirable, and it is graduating musicians who will do both it and the country credit.

THERE is said to be a law in Germany under which a manager is required to deposit with the government the amount of two weeks' salaries in advance for his company, and to maintain that insurance of payment throughout the season. There are evidently some things in foreign countries worthy of imitation here.

GREENVILLE, Miss., has a rabbi, Dr. BOGEN, who has shown himself to be a notable friend of the theatre. He recently announced from his pulpit the coming of a stock company to town, and in return nightly accepted the favors of the manager during the company's stay.

In the new Congress will pass a law that will prevent and punish theatrical piracy, no one honestly in the theatrical business will care to see the political complexion of that body changed.

ACCORDING to the daily papers, several of the successful municipal candidates attended the theatres last week. They may not know it, but there is also solace at the theatres for the unsuccessful candidates.

A DYING PREJUDICE.

THE petty masculine prejudice against the woman whose thoughts run out of the age-worn rut of frittering femininity, and who participates in affairs that nearly concern her, is moribund.

We hear much about "the coming woman," and the timid among men still fear in her the nondescript attire and strident voice that have characterized extremists of her sex who have grasped at every prerogative. But the coming woman will not differ materially from the woman who is here, and the woman of to-day is no less admirable than was her weaker sister of long ago. In fact, she enjoys a higher respect, because her broader vision and her nobler activity inspire it.

No small measure of the increased usefulness of woman and her enlarged scope is due to the lessons of the stage, on which she has long enjoyed an absolute equality with man. But stage women, perhaps because most of their rights were already assured and insured, have been among the latest to organize their interests for common good.

Women in society have had their opportunities for discussion in Sorosis and kindred organizations, but until a short time ago the women of the stage were content simply to enjoy their individual privileges without apparent care for that assembling of minds that must always benefit even the cleverest among them.

The Professional Woman's League, at first misunderstood by an impertinent and sensation-seeking press, has of course survived attacks of ridicule and developed from its inherent strength an organization that has many mental as well as many material values. Its practicality has been seen in the direction of common-sense helpfulness to its less fortunate members, and its discussions, lectures, essays and competitions display that desire for an improvement of the understanding and a sharpening of the faculties that always bears good fruit.

In such organizations there are things for man's emulation, and they are not to be narrowly criticised on lines of ancient prejudice.

A CONTRAST.

OUR dramatic critics have generously given to a promising and earnest young English actress, who has just finished an engagement in this city, a measure of encouragement that they have always denied to the promising and earnest American actress.

No young American actress, within the past twenty years, has had extended to her the helping hand that was freely held forth to Miss NETHERSOLE. The trite words of guarded commendation that characterize reviews of the work of native aspirants have given place to enthusiastic prophecies of future accomplishment in which present crudities are generously treated as of slight importance.

No word that would tend to strengthen faith in herself has been denied to Miss NETHERSOLE, and there is no spur to effort like unto the expression of this faith.

Mrs. KENDAL came to this country and in a day received greater consideration at the hands of our critics than AGNES BOOTH had been able to win during almost a lifetime of splendid achievement.

If Miss NETHERSOLE should fulfil the prophecies of her friends and take, in the future, high rank as a dramatic artist, it is to be hoped that she will remember that the impetus to her achievement was given at the outset of her career by the dramatic critics of the New York press.

Dramatic genius is a sensitive growth; it blossoms and fructifies in the atmosphere of warm encouragement and sympathetic appreciation, but it withers and dies in the coldness of neglect.

A CRUSADE against bill-boards, noted as spontaneous in several cities, has broken out also in Chicago. As a matter of fact, the bill-board is a relic of cruder theatrical times, and it is in many respects an annoyance to theatre managers as well as sometimes a public eyesore.

FOOTLIGHT FUN.

AN INDICATION.

At the society play.
 HE—"That woman does remarkably well for an amateur."
 SHE—"Yes; but I'm sure she's a professional."
 HE—"How's that?"
 SHE—"Says somebody stole her diamond bracelet the night before last."—Chicago Record.

WHY SHE WORKS IT.

"What made you wear that horrid high hat to the play?" asked the sensible girl.
 "Humph!" replied the silly young thing. "I wanted to show those stuck-up people in the box that I could disturb the audience just as much as they did."—Buffalo Express.

THE WEAK POINT.

FRIEND—"Ha, ha, Jinks! I understand the manager refused your face?"
 YOUNG PLAYWRIGHT—"Yes, but it's no laughing matter, I tell you."
 FRIEND—"Oh, I quite believe you. I fancy that was what the manager complained of."—Ex.

HOLD ON TO IT.

THE TRAGEDIAN—"Why didn't you wait and see my great scene in the second act?"
 HIS FRIEND—"Because after hearing the first act I still retained my presence of mind."—Chicago Record.

PERSONALS.

GREY.—Katherine Grey, whose picture appears with this paragraph, entered the profession in 1880, when she became a member of Augustin Daly's company. After one season there she joined Charles Frohman's forces. She appeared as Mrs. Haverhill in Shenandoah and as Evangeline in All the Comforts of Home. She also played in Jane and the one-act play, Chums. When The New South was produced at the Broadway, Miss Grey originated the character of Kate Fessenden. The following Summer she took part in Roger La Honte at Stockwell's Theatre, San Francisco. Last season she played the leading part successfully in Shore Acres with James A. Herne at Daly's Theatre. Miss Grey joined Richard Mansfield's company. She has ability, ambition, and personal charm.



COFFIN.—The Hon. A. Vincent Coffin, who was on last Tuesday elected to the governorship of Connecticut, is the president of the Middlesex Company, of Middletown, Conn. Mr. Coffin is a firm friend of the theatrical profession, and he has rendered the supporters of the copyright bill assistance when it was before Congress.

RICHMAN.—Charles J. Richman, of the Palmer stock company, has been elected a member of the Lambs.

DREW.—The theatre at which John Drew will play his London engagement will probably be the Comedy.

BOOTH.—Sydney Booth received the part of Fernando in Monte Cristo from James O'Neill on Sunday and played it on Monday night in Boston on thirty-six hours' notice. The Boston papers highly praise his work.

SULLY.—Daniel Sully, in his new play, O'Neill, Washington, D. C., is praised by the Los Angeles press, and Louise Sully is also complimented for her work in a comedy role.

PARISH.—Grant Parish has returned from his trip abroad. During his eight weeks of travel he visited Norway, Sweden, Denmark, Germany, Austria, and Switzerland, arriving in Paris in time to witness the first production of Verdi's Othello.

ROSS.—Arline Ross, who has been dangerously ill in this city, is able to be out again.

REYNOLDS.—John B. Reynolds, a young man well and favorably known in Pittsburgh on account of years of service on the Chronicle-Telegraph, has been appointed press agent of the Bijou Theatre, of Pittsburgh. He is a brother of the comedian, Fin Williams.

BURROUGHS.—Marie Burroughs' production of The Prodigate in Philadelphia appears to have been decidedly successful. The play has excited unusual discussion, and Miss Burroughs' acting as Leslie Bundenell is praised highly by the critics.

YOUNG.—Loduski Young, leading lady of The Galley Slave, was taken seriously ill at Pittsburgh last week making necessary the cancellation of the engagement at Richmond.

CLEMENT.—Laura Clement has for some time been suffering in Chicago from an affection of the ear and is still under the doctor's care. She is recovering and will soon return to New York. Miss Clement's illness necessitated her resigning from Off the Earth company.

LESLIE.—Elizabeth Leslie was engaged by Charles Dickinson to join his company, and on Saturday, Nov. 9, received from him the parts of Mrs. Winters in Inoc, and Yvette in A Jolly Good Fellow. On the following Tuesday Miss Leslie left New York for Louisville, Ky., where she appeared so acceptably on Wednesday night as to win the praise of the local press.

BROPHY.—James M. Brophy, a handsome and talented young actor, for several seasons leading man of the Grand Opera House stock company, in San Francisco, was in the city last week. Mr. Brophy is playing the title-role in William Haworth's drama, The Ensign, and he has made a genuine success this season. If conscientious work and positive talent count for anything, he will undoubtedly win as enviable a place in the esteem of Eastern audiences as he holds on the Pacific slope.

DREW.—John Drew will go to London next April and play an engagement at one of the theatres until the middle of July. This will be Mr. Drew's first appearance in England as a star.

BENBERG.—It is announced that H. Benberg has been retained by Lillian Russell to write a new opera to be called Cleopatra. This is probably the opera written on the same subject by Al. Neumann and Engländer, and sold last season to Miss Russell.

LANKIN.—Grace Mae Lankin, the Boston reciter, has determined to go upon the stage.

NICHOLS.—Charles T. Nichols for the past four weeks has been lying ill at his residence in this city. He was taken with pneumonia, from which he recovered, but going out he had a relapse, and last Saturday he was reported to be dying.

SCHUTZ.—Willy Schutz, the Parisian journalist, and brother-in-law of Edouard de Reszké, arrived in New York on Saturday. He has taken off his beard since his last visit; but is as robust and jolly looking as ever.

BARRETT.—Wilson Barrett and his company will sail from Liverpool to-morrow (Wednesday). He will open at the American with The Deemster on Nov. 26.

KIRALFY.—Mrs. Maria Kiralfy, wife of Imre Kiralfy, was naturalized in the Superior Court in this city the other day, renouncing allegiance to Queen Victoria.

LAMBERT.—Alexander Lambert, the pianist, leaves New York to-day for Detroit, where he will give a recital to-morrow (Wednesday).

RESZKÉ.—Jean de Reszké will sing Tristan in German during his present engagement in New York, and his brother, Edouard, will be heard for the first time as the Toreador in Carmen.

PAPINTA.—Papinta, the dancer, has been playing a successful engagement at the Pabillon Theatre in Havana. Her manager, W. J. Halpin, writes that she is delighted with the climate of Cuba and the Cuban people. She has also been impressed by the managerial skill shown by Signor Pabillon in conducting his various amusement enterprises.

THALL.—Mark Thall, the well-known manager, is at present in the city seriously ill. He will be taken to the Mount Sinai Hospital to-day under the care of the New York Lodge, B. P. O. Elks.

LETTERS TO THE EDITOR.

QUITE ANOTHER STORY.

CINCINNATI, Nov. 3, 1894.

To the Editor of The Dramatic Mirror:
 Sir.—In your issue of this date you publish, under the caption of The Usher, an article written by one "gas-man" in which she recounts an alleged conversation, which she claims, took place on the stage of a Cincinnati theatre, and in which the "gas-man" is quoted as saying that he had written the criticism of the performance of her company for an afternoon daily. She further says that he asked her how she liked her notice. The "gas-man" is further credited with saying that his brother is the critic of the newspaper in question, and that he (the "gas-man") frequently writes the show notices from the gas-stand.

Now, as I am the electrician of the theatre in which the company of which Miss Jarvis is a member, appeared, naturally, I take it that I am the "gas-man" referred to. Therefore, in justice to the newspaper mentioned in the article and to me, I desire to make a few statements concerning this matter.

On the arrival of the company in this city on Sunday evening, Oct. 14, Miss Jarvis approached the "super" captain and asked him if he knew any of the critics about town. He did not. Next she asked the same of the stage doorkeeper. He also answered in the negative. She then propounded the same question to me. I informed her that I was acquainted with the critic of a morning paper, and also that my brother occasionally did theatrical work for an evening journal.

She then requested me to speak to these gentlemen in regard to giving her a good notice, as she was desirous of securing an increase in salary. Goodnaturedly, I promised to do this, but failed to see either of the gentlemen.

The following evening (Monday) Miss Jarvis requested me, in no courteous manner, to remove a piano for her. I referred her to the stage hands, being busy at the time. "I'll get even with you for this," she replied spitefully.

At the time I thought she intended "getting even" only because I had refused to do her bidding in regard to moving the piano. Subsequently I found that the critic on the morning paper, whom I had intended seeing, had "roasted" Miss Jarvis on her "make-up." Then double cause for her anger was apparent; and she gave vent to it through the columns of your valuable paper.

The statements she makes do an injustice to the newspaper and to me. The statements which I make can be corroborated by half a dozen reliable witnesses. Further stories concerning Miss Jarvis' inquiries for critics and of her impertinent conduct in the front of the house can also be chronicled, should the occasion arise. It is a well established fact that THE DRAMATIC MIRROR is the organ of the profession, and as such its columns are occasionally used by unscrupulous people, who desire to gain notoriety of a certain kind and also work out their petty spite—not grievances—in this way.

Knowing that you are ever ready to listen to "the other side of the story" under the above circumstances, I kindly ask, as an act of justice, to have this communication given space in your columns.

Yours, etc., JOHN A. ZIMMER, JR.,
 Electrician, Walnut Street Theatre.

MR. ROYLE'S FOCOSITY MISUNDERSTOOD.

OMAHA, Neb., Nov. 2, 1894.

To the Editor of The Dramatic Mirror:
 Sir.—The enclosed clipping from your issue of Oct. 27 has just come to my notice. A word! Allow me to correct your inference. Our reception in San Francisco both on the part of press and public was cordial in the extreme. We have nothing but the pleasantest memories of California. As to the extract from the writer on the Salt Lake Herald, would it be asking too much of you to explain to him the difference between an epigram, a paradox and a syllogism? Possibly this would be a work of supererogation to one who sees "blasphemy" in a father's exclamation to his son, "God bless you, my boy!"

In my talk entitled, "In the Property Room," I never mentioned dramatic critics. My remarks were aimed at criticism in general; and in particular they were aimed at myself, and the critical position I assumed in my paper. As my paper was critical almost entirely, I hope I may be pardoned for making fun of it. I warned my audience that I was about to "air" disjointed opinions, unseasonable criticisms and speculations, and I gave them leave to relegate what I said as a critic to the "paltry, inconsequential trash of the property room."

The critic of the Salt Lake Herald seemed to think my remarks aimed at himself, and he is gratuitously insulted. I will surprise him to learn that my paper was written and delivered in New England long before I knew he had attained his present responsible position. The Herald critic forgot to say, too, that I alluded to life as a "dime museum." It is now in order for every one living to feel insulted and accuse me of base ingratitude for living too.

I also said, "Reading is a misdemeanor. Books are a crime!" As my paper was delivered for the benefit of a library, my inconsistency is plain to the most discriminating, and all authors (who find it out) will feel gravely insulted, and you can add what you like about "ingratitude."

I also said "Business, strictly interpreted, means the art of succeeding and keeping out of jail." It does not take critical acumen to see in this a direct insult to business men, and as I am a business man myself, possibly you will furnish the writer for the Herald the logical conclusion. I am out of jail. Did the aforesaid writer tell you that I also said "No man is thoroughly honest who does not recognize in himself some of the primal elements of a rogue?"

This is an insult, of course, to everybody, and shows that I must either be dishonest or that I admit that I am a rogue. You might, I suppose, regard that as a dilemma. I may have said criticism was a humbug, but I also said "there is nothing so delightful as a thorough-going humbug." What more does the gentleman want? But have I said anything of criticisms halt so had inferentially as the seriousness of my friend on the Herald?

I think, too, I said something disrespectful of the age in which we live. When the age hears what I said of it, there will be trouble. I said many other things in self-confessed raillery of managers, society, magazines, literature and my own profession; but I surely said nothing of newspapers half so bad as what they say of each other, which it would, of course, be insulting in me to disbelieve. My worst crime, dear critics, dear newspapers, and dear public (if you have heard of it) was being possibly flippant and jokey.

Seriously, there was nothing in my paper, taken in its proper connections and relations, that would offend any fair-minded critic or newspaper man.

Very truly, EDWIN M. ROYLE.

MR. MCCONNELL'S DEBUT.

NEW YORK, Nov. 6, 1894.

To the Editor of The Dramatic Mirror:
 Sir.—Notwithstanding the diversity of opinion, pro and con (many claim it all con) regarding the appearance of William A. McConnell at the Bijou with The Century Girl, his press agent assures me that Mac was never so dead in earnest in his life, having already borrowed \$200 from Mr. Lederer as a guarantee that he will look over his part.

Mr. McConnell will make his premiere (laughter) in a thoughtful part, with emotion and other things into it. His press agent tells me he will rely solely on his facial expression, assisted by his wardrobe, for success, as he has no diamonds to lose, and he could not ride a bicycle if he were tied on and held up with stage braces. He takes his face over to the best massage doctor in Third Avenue daily for two hours, and says himself that after a while he will be able to cry, laugh, assume anguish, or smile without much pain.

While at rehearsal yesterday, at the Polo Grounds, he reached A in altissimo, an awful hard thing to do without a derrick; still, I have never known Mac to reach for anything he did not get. He has an agreeable voice, rather husky in the upper hotel register.

His press agent will say in to-morrow's papers: "Mr. McConnell, the eminent favourite and people's choice, will next season star in a merry-go-round, by Col. Stone, entitled Mike Michaelson, being an Irish version of that highly successful tragedy, Ole Oleon. The old veteran will receive a hearty greeting from his many Grand Army comrades."

The plot is now being chopped out in County Galway by the chorus; the walking delegate of the Coryphees' Union having consented to their importation. As they will travel by wagon, a drum-major who can cook is wanted; also a good tenor singer who understands the care of horses.

Mirthfully yours (by kind permission of Milt Gott-hold), "PUNCH" WHEELER.

The Household Favorite.
 P. S.—Regards to Billy Van. Mrs. Wheeler please write; let forgive nearly everything. Use the Donaldson Cipher.

TELEGRAPHIC NEWS

CHICAGO.

Political Landslides, Rain, Snow and Wind
Compete with the Theatres.

[Special to The Mirror.]

Local political landfalls, rain, snow and wind form a combination hard to beat, and that was what the theatrical attraction here had to contend with last week. They did remarkably well against it, however, especially Ada Rehan, who has been playing to an enormous business at Hooley's, and scoring an artistic triumph as well. She was seen last week in The Last Word, School for Scandal, As You Like It, and Twelfth Night, and to-night she began her second and last week in As You Like It. Love on Crutches and Taming the Shrew will follow. The advance sale is very large.

Last Monday evening Cissy Loftis, wife of young Mr. McCarthy, made her American debut with Miss Rehan at Hooley's in the ingenu role of The Last Word, but her identity was not discovered until Wednesday, when the Tribune found her out. She will never set New York on fire.

Augustin Daly's company follows Miss Rehan at Hooley's next week, playing Seven-Twenty-Eight and A Night Off. James Lewis, Mrs. Gilbert, Frank Carlyle, Henry E. Dixey, and Percy Haswell are of the company.

Pretty little Della Fox closed a very successful engagement of two weeks in The Little Trooper at the Columbia Saturday night, and last evening Peter F. Daley, the avowed comedian, presented by Manager E. E. Rosenbaum, tested the capacity of the theatre with A Country Sport. Jolly May Irwin and dainty Ada Lewis received warm welcomes. Miss Trisxie Friganza, who has the feature line in her sourette album, is with Mr. Daley, who also has another one who has a name nearly as choice. It is Berta Gett, and as compared with Trisxie I believe Berta Gett's a stand off. Philopene!

Roland Reed has made a big hit at the Grand Opera House in The Politician, a timely play just now, and beautiful Isadore Rush gives the star a hard rub for first honors as the twentieth century girl. The second and last week of the engagement opened to a big house last night.

Jeff D'Angelo left the cast of The Little Trooper last week on account of the illness of his wife and his place was well filled by Alf C. Wheeler.

Mrs. Potter and Mr. Bellew have made a success here at the Schiller in their new play, Charlotte Corday, which has been well received. They opened in Francillon in order to prepare the new piece, and I must say that I do not believe Mrs. Potter would ever have to pay excess baggage on the costumes she wore. Corday was through this week and then Mantell comes. Business has been excellent at the Schiller.

The Tavery Opera Company has been doing fairly well at the Chicago Opera House, where the second and final week of the engagement opened to-night. Stuart Robson follows next week.

Gus Heege's Rough City closed a successful two weeks at McVicker's Saturday night, and this evening Julia Marlowe-Tabor opened before a large and fashionable audience in Romeo and Juliet. She will devote her engagement to a round of legitimate plays.

Louis Aldrich had a good week at the Haymarket in his old success, My Partner. He has a splendid company, and excellent work is done by Wright Planting-ton as Ned Singleton, and Theodore Hamilton as Major Brit.

Mr. Aldrich won considerable money on the election, and he wired his congratulations on the downfall of Tammany to Manager A. M. Palmer, who replied as follows: "Yesterday's triumph gives patriotic Americans renewed confidence in a government of the people for the people. I rejoice with you."

Regards to H. C. Miner and Burr W. McIntosh. Digby Bell and Gus Thompson please write. Your esteemed fellow-townsmen, Stephen Brodie, had a great house at the Haymarket last night with On the Bowery, and is likely to do a good week. He will be followed by James J. Corbett. I'd hate to have Mr. Corbett follow me. Hope he's forgotten about the time I declared him out on strikes.

Tom Davis, who has been in the city to look after the half-dog attraction he has hereabouts, has been ill at the Grand Opera, but is rapidly recovering. Business at the three of the Jacobs houses has been very good. J. K. Emmett had two large houses at the Alhambra yesterday in Fritz in a Madhouse. The Prodigal Father follows. The Hustler opened well at the Academy of Music, and next week Davis and Knight's big production of Down in Dixie makes its first visit to Chicago at this house. Over at the Clark Street Theatre The Skull Alarm is doing well this week and The Hustler will follow it.

The City Sports are at Sam T. Jack's Madison Street Opera House this week, and Vivian de Monto's combination is at his Empire Theatre, both doing well.

Harry Morris' Burlesques closed at the Lyceum last night and were followed this afternoon by Gus Hill's World of Novelties, while excellent variety shows are on at the Gaiety, Olympic, and Park, of which Nick Morton is now manager.

Up at Haylin's, yesterday afternoon, Charles E. Blaney's laughable farce, A Railroad Ticket, had a large audience.

The attraction over at Manager Hutton's Lincoln Theatre this week is Lost in New York, which opened well yesterday.

Quite a party went from Chicago to Elgin Saturday night to see John Dunne's star in her new play A Girl's Way.

We are anxiously waiting for THE MIRROR's big Christmas number. It is always worth waiting for. "BUFF" HALL.

BOSTON.

A Magnificent New Playhouse Opened—Captain Paul Produced at the Castle Square.

[Special to The Mirror.]

Boston's latest playhouse was opened to-night under the most favorable auspices. Here's wishing prosperity to Edward E. Rose and the Castle Square!

The house is a notable addition to Boston's list of theatres and is one of the most beautiful in the city. It was thrown open to invited guests on Saturday, and every one was delighted with the beautiful new house, which is situated at the junction of Chandler, Ferdinand and Tremont Streets, on the site of the old Arena.

The entrance arch is an imposing one with handsome Corinthian columns, an elaborate frieze and cornice, and a stained glass window. One of the features of the interior is the grand foyer, which has beautiful staircases leading to the balconies, and is connected with waiting-rooms, and rest-rooms. The decorations are of the Louis XVI. period, and everything in the furnishing is to correspond.

The auditorium is striking in many respects. There are eighteen private boxes, so arranged that by two or three they can be thrown together to suit large parties. The angle of the pitch of the floor is admirable, and the seats, richly upholstered, are twenty-two inches in width. The rows are further apart than in any other Boston house, and they are the same all over the house. A novelty and a welcome one is, that the second balcony does not project over the first, thus making the appearance of the theatre most effective. The seating capacity is: Orchestra, 722; first balcony, 400; second, 365; the boxes and loges swelling the number to 1,500. The decorations of the house are beautiful and original.

The great feature of the auditorium is the electrolier, which consists of 350 16-candle power electric lights, so arranged as to convey the idea of diamonds sparkling in a mammoth brooch, exquisitely wrought in gold filigree work. From tip to tip it measures 30 feet, and its circumference of 50 feet almost completely covers the great ceiling dome. The central light, a great 100-candle power lamp, shines forth amid its brilliant surroundings as the great jewel of some famous setting of gems.

These lights, all have frosted globes to please the eye. The house is lighted throughout by electricity, for which a special plant has been provided beneath the street and entirely separated from the theatre proper. The stage is a tremendous one equipped for all sorts of productions. There are thirty-five dressing-rooms all elaborately furnished for the convenience of actors. The entire house is fireproof.

A great audience gathered to-night to witness the opening performance, the first week being under the auspices of the Boston Lodge of Elks. Among the distinguished Elks in attendance were Grand Exalted Ruler Edwin P. Hay, of Washington, D. C., who made the opening address; W. A. Meyers, of Philadelphia; Percy Williams, of New York, George Reynolds, of Hartford, and John E. McCarthy, deputy for Massa-

chusetts. Delegations were present from all over New England. The seats were sold by auction last week at high premiums.

The opening attraction is Captain Paul, a piece by Manager Rose, presented by E. J. Henley, George Fort-enth, Edward J. Morgan, E. D. Demmon, Sheridan Block, Minnie Seligman, Helma Tracy, Mabel Eaton, Mildred St. Pierre, Eugene O'Rourke, and Charles Sutton.

The central figure of the play is Paul Jones, the naval hero, and the scene is on the coast of Brittany. The action between seven o'clock one afternoon and nine o'clock the next morning. There are two girls who are to be compelled to marry against their wishes. The brave American prevents this by having to fight a double duel with two disappointed men. In conclusion, Captain Jones establishes his identity as the heir to the D'Andray chateau, and carries to America on the Ranger his future bride, whom he has rescued from French schemers.

Liberty Hall opened a single week's engagement at the Hollis Street to-night, the cast being much the same as that seen in New York.

Francis Wilson came to the Tremont to-night in The Devil's Deputy.

James O'Neill had never appeared as Virginius in Boston before to-night, and there was much interest in his appearance in this different line of parts. He made a distinct success, as did Marie Burrows, whose Virginia was a striking impersonation. The production is one of the best seen here in some time. Eugene Feller's new play, Don Carlos de Seville, will be produced on Wednesday.

The Cotton King is nearing the close of its long run at the Bowdoin Square. The fiftieth performance is on Nov. 20, and business remains large.

In Old Kentucky continues to pack the Boston and the popular success is more marked than ever. It will run until the first of January.

Prince Pro Tem will run through the month at the Museum and will then be taken on the New England circuit. Dan Daly has concluded his engagement and George F. Marion succeeded him as Justice.

Off the Earth is in its last week at the Park. Richard Mansfield follows next week.

Sowing the Wind continues to play to large and fashionable audiences at the Columbia, where it has been doing finely since the opening of the run, which will conclude on Dec. 1.

At the other houses the attractions are: Keith's, continuous performance; Howard Athenaeum, burlesque and variety; Grand Museum, 10,000 Miles Away; Palace, London Gaiety Girls; Lyceum, H. W. Williams' Specialty co.

There is no truth in the report that Marion Manola is to take the part of the prince in The Brownies. She has largely recovered her health, but she will not return to the stage for a long time to come.

Annie Lewis has had an unpleasant experience with a Boston photographer. A few days ago she was photographed in a number of poses, and finally a series of four was taken representing the unpleasant effects of a young woman's first cigarette. Miss Lewis decided to have the negative destroyed. When, lo! to her great disgust, the photographs had been sold without her permission to a New York sheet which has published them. Say cigarettes to Miss Lewis and she will cut your acquaintance.

A professional assistance of The Cotton King was given at the Bowdoin Square on Friday, and every actor and actress within reach of Boston was to be seen in the audience which filled the theatre. The performance made a great hit, and the actors gave their professional friends repeated curtain calls.

During the last week of The Brownies at the Hollis Street several changes in cast were made. R. Hollywood took the part of Count Rondo, and Eugene Sanger, T. Chappie Cope, and Joseph Edwards remained as leader of the German Band.

George W. Wilson is to make a tour of New England under the management of Charles H. Mayer. He will play The Gypsy, and Erskine Lewis and Emma Cushman will be in his company.

Boston's long-haired women would like to see a man who came here recently advertising over the name of A. E. Gilmore and purporting to represent the Alkazar company. He wanted eight long-haired women to appear in his production, but the misrepresentations which he made did not deceive them, and the young ladies were not measured for costumes as he wished. He has since disappeared and the police have been looking for him.

Jan. 10 is the date for the annual benefit of the Boston Lodge 27 Theatrical Mechanics' Association, at the Hollis Street.

W. A. Brady's second melodramatic production at the Bowdoin Square will be Humanity, Sutton Vane's new piece, which will be put on Dec. 17. In the cast will be Joseph Grimmer, Phoebe Davies, Annie M. Clarke, C. W. Coudlock, Dore Davidson and Scott Cooper. The scenery is now being painted by Harley Merry, John A. Thompson and John L. Wilkins.

Burnor has it that John W. Randolph is coming back to Boston to take the management of a house.

Roselle Knott is to be transferred from Old Glory to The Cotton King.

Ben Teal will stage C. T. Dacey's new melodrama for Jacob Litt.

William A. Brady is to make an annual Christmas production of a gorgeous pantomime at the Bowdoin Square. Little Red Riding Hood will be the first.

Fred, Lenox and Josie Sadler are not in the cast of Westward, Ho! R. E. Woolf's new opera, which is to be given at the Museum when the Prince Pro Tem company returns from a brief tour of New England.

JAY BENTON.

CINCINNATI.

Sol Smith Russell, Sandow, the Wilbur Opera Company and Others Open Engagements.

[Special to The Mirror.]

CINCINNATI, Nov. 12.

Sol Smith Russell opened to-night at the Grand in Peaceful Valley. Later in the week he appears in The Hair-Law and A Poor Relation. Rose Coghill follows.

The Walnut has Sandow and the Trocadero Vaudeville this week. They have a host of good specialty performers, and drew well to-night. Willie Collier is due next week in A Back Number.

The Wilbur Opera company continues this week at Heuck's in a round of light operas. Sussie Kirwin's Living Pictures are attracting much favorable comment. Slaves of Gold next.

The People's opened last night with Hyde's Comedians, Helene Mira being the particular drawing card. Sam Devere's troupe next week.

James B. Mackie in The Side Show is the attraction at Haylin's, and is to be followed by Across the Potomac.

The fountain presented the Watson Sisters to two good houses yesterday. C. W. Williams' Specialty company next.

The Dangers of a Great City had a successful engagement at Robinson's. The advance sale has been one of the largest in the history of the house. The Veteran Detective follows.

Colonel Robert G. Ingersoll lectures at the Grand next Sunday evening. WILLIAM SAMPSON.

PITTSBURG.

Chauncey Olcott, Della Fox, Peter F. Daley, and Joseph Murphy—Other Bills.

[Special to The Mirror.]

PITTSBURG, Nov. 12.

Chauncey Olcott opened at the Bijou to-night to the capacity of the house. The bill was the Irish Artist, being its first presentation here. Rush City follows.

Della Fox in The Little Trooper pleased a large audience at the Duquesne, and made a hit. Next week, Too Much Johnson, with William Gillette.

At the New Grand Country Circus was given to a good house. Peter F. Daley follows in A Country Sport.

A good-sized audience was at the Alvin to-night to greet Joseph Murphy in Kerry Grog. Shant Rhue is underlined. Next week, Roland Reed in The Politician.

William Morris appeared at the East End Theatre in The Lost Paradise to a good house. Marie Wainwright follows in repertoire.

At the Academy of Music Sam Devere opened with a first-class company, including the Quaker City Quartette, Ole Haylen, Lucile Western, and Rowe and Reitz. Rose Hill's company follows.

At Manager Williams' Park Theatre, Allegheny, Gracie Emmett opened to a crowded house in Pulse of New York. The Trolley System follows.

Colonel Ingersoll is to lecture here on the Bible next Thursday. E. J. DONNELLY.

WASHINGTON.

Alimony Produced by Tim Murphy and Eugene Canfield—The Bostonians.

[Special to The Mirror.]

WASHINGTON, Nov. 12.

The Bostonians in Robin Hood drew a large attendance on their opening at the New National. McDonald, Barnabee, Cowles, Frothingham, Sheehan, Jessie Bartlett Davis, Caroline Hamilton and Mena Cleary met with a warm individual reception. The Maid of Plymouth and Fatinitza will be given a night each. Joseph Jefferson follows.

The Great Brooklyn Handicap is the attractive event at Alhambra's this week. Manager Pitou's Sans Gène captured both press and public last week. It is without doubt one of the most elaborately gotten-up stage productions seen here, and developed the broadest kind of a success. Kathryn Kidder's performance of Sans Gène merits the warmest praise for a thoroughly artistic characterization throughout of a most difficult role. Professor Herrmann is the underlined attraction.

Alhambra's Fantasma, given for the first time in this city, had a bright commencement at the Academy of Music, where a good house is in applauding the work. Tim Murphy closed a good week. On Friday night was produced Herbert Hall Winslow's three-act satirical comedy, Alimony, for the first time on any stage. The piece is based on the divorce laws, and deals with the problem very cleverly. The action is brisk and rattling, and full of laughable complications and incidents. With this production a new theatrical firm spring into existence—Tim Murphy and Eugene Canfield—who will jointly star in the future, and for whom the comedy was specially written.

The plot of Alimony is as follows: Commodore Joshua Cowline, of the Erie Canal, retired, is a brusque but susceptible old boy of Puritanical ideas concerning the subject of divorce. His daughter Daffodil is married to Vanderheyden Knickerbocker. They start for California, but the Commodore, induced to seek land speculations in Dakota, stops at the village of Gayville. The Commodore's son, Berry Towson, a former football player, who has been inveigled into a mock marriage with Fanny, the infant wonder of a dime museum. Both have come to Dakota to secure a divorce. Meanwhile a quarrel ensues between Daffodil and her husband, and during the recriminations that follow it is learned that Vanderheyden has been secretly married before, is divorced, and is paying alimony to Mrs. Separate Maintenance, an old acquaintance of the Commodore, who finally yields to her blandishments and marries her. The scene of action then shifts to New York, where the Commodore goes into politics. The final act takes place upon a canalboat, where the Commodore has gone in order to win his election as alderman of the eighth ward and to get rid of his tartar wife.

In addition to the aforesaid stars the cast includes George Macomber, Clarence Handyside, Richard Cotter, James Manley, Dorothy Serrano, Lorraine Dreux, Sallie Stenholder, and Jess Williams. The play is a success and the performers are all good in their respective parts. Next attraction, Kate Claxton and Mene Janaschek in The Two Orphans.

Pawn Ticket 210 with P. A. Anderson, Amy Lee, Frank Doane and Lionel Bland in the leading parts, drew a crowded attendance to Butler's Bijou Theatre. Ada Gray in East Lynne attracted fairly. Wife for Wife follows.

The May Howard Burlesque company was greeted by a good house on their opening at the Lyceum. The Russell Brothers' combination tared well. Hopkins' Trans-Oceanics next.

Joseph Jefferson will give a talk on "Art" to the members of the Students' Art League at Metzerott's Hall Tuesday afternoon. Admission is by card of invitation.

The closing of Pitou's Struck Oil company has transferred Isaac Newton to the treasurership of the Madame Sans Gène company.

The Melba Concert that was announced for Convention Hall last Tuesday night had to be cancelled on account of the illness of Mme. Melba, and nearly \$2,500 advance sale was refunded.

JOHN T. WARDE.

PHILADELPHIA.

Production of Jacinta at the Grand—Madame Sans Gène at the Broad—Other Bills.

[Special to The Mirror.]

PHILADELPHIA, Nov. 12.

The Louise Beaudet Opera Bouffe company gave the first production by this organization of the new Mexican comic opera, Jacinta, at the Grand Opera House this evening. The plot was given in THE MIRROR on the trial production of the opera in St. Louis some time ago. The book of Jacinta is by William H. Leper, and the music was composed by Alfred G. Robyn. The cast includes Louise Beaudet as Jacinta, Maude Young as Bianca, Jennie Reiffert as Inez, Edwin Stevens as Delgado, C. D. Marins as Metec, Stuart Harold as Miguel, W. S. Johns as Romaldo, Aileen Clarke as Palla, Marienne Converse as Paloma, and Signor Perugini as Morello.

The house was crowded by a brilliant audience and the applause was hearty. Signor Perugini has a part exactly suited to him, and Louise Beaudet was admirable in the leading role. Many encores marked the performance.

The Trolley System at the Empire is only a fair supplemental addition to the skit, Tuba, Tuba. It was presented by a fairly competent co. Men and Women appeared this evening.

The Maid of Plymouth was given last week by the Bostonians at the Broad for the first time here. The audience was exceptionally fashionable, but the opera did not arouse enthusiasm. The engagement, however, was a pecuniary and artistic triumph in the main. Madame Sans Gène began a two-weeks' engagement with a crowded attendance this evening.

Marie Burroughs did not make much of a sensation with Jacinta, with which she opened at the Park last week. The play was scored by the local critics. Thursday night The Prodigate drew a crowded house, and continued to draw throughout. The piece is on the order of Mrs. Tanqueray, with the conditions reversed, but with an associate ideal. The company's work is excellent. Miss Burroughs has the synopsis of a one-act drama by Frank Burnham Bagley. Owing to the closing of Fanny Rice's season the Park will be closed next week.

A Review, as given by the Russell's Comedians at the Chestnut Street Theatre, did not materialize with any specially clever work. It was, in fact, a decided disappointment. Edward Harrigan with Reilly and the 100, with a strong cast, has a heavy house this evening.

The Amazons closed a delightful fortnight at the Chestnut Street Opera House. It was an artistic and a pecuniary success all the way through. Olga Nether-sole opened this evening in Camille to a large attendance.

Dear old Joseph Jefferson began his annual engagement to-night at the Walnut, appearing as Rip Van Winkle to a tremendous house. In the audience was Mrs. Gardiner, known as Annie L. Graham, who once supported Mr. Jefferson as Gretchen.

Williams' Melodrama at Gilmore's Auditorium brought a return of good time last week. Grenier's Lyceum company, a novelty in this section, has a good house with which to commence the week.

The Apostate is the bill at the Girard Avenue, and All the Comforts of Home at Forepaugh's.

The National with The Span of Life had a winning week. Superba, the attraction of the present week, has a very heavy attendance as a starter.

Slaves of Gold at the People's played to uniformly good business last week. The Prodigal Daughter is on the week, and drew to a good attendance this evening.

The Standard with The Old South had one of the best weeks of its career. She Couldn't Marry Three is the bill for this week with the Lillian Kennedy company. The Old South is at the Kensington, having removed up-town from the Standard.

The Lyceum continues to prosper. Miaco's City Club, the present attraction, had a big matinee to-day.

EDWIN RUSHTON.

CLEVELAND.

The Idler, Our Uncle Dudley, and Alvin Joslin—Elk Entertainments.

[Special to The Mirror.]

CLEVELAND, Nov. 12.

The Euclid Avenue Opera House has for its attraction this week Mr. and Mrs. Arthur Lewis and a splendid company, in The Idler. The Crust Society is underlined for Friday and Saturday. A Black Sheep next week.

Our Uncle Dudley, presented by a good company, is

the attraction at the Lyceum Theatre the first half of the week, followed by Warde and Vokes in A Run on the Bank for the remainder. Next week is divided between Kellar and Joseph Murphy.

H. R. Jacobs' Theatre had a good house this afternoon and to-night to see Charles L. Davis as Alvin Joslin, who holds the boards for three more performances, followed by Slaves of Gold.

The Rose Hill Folly company filled the Star Theatre both afternoon and evening, remaining all week, followed by the City Club company.

People's Entertainment Course, conducted by the R. P. O. Elks Lodge, will give ten entertainments at Association Hall for the benefit of the Charity Fund. EDWIN CRASTON.

ST. LOUIS.

Robert Mantell at the Olympic—Changes in Pope's Stock Company—At Other Houses.

[Special to The Mirror.]

ST. LOUIS, Nov. 12.

A Summer Blizzard opened at the Hagan yesterday afternoon, and played to two big audiences. Nellie Roschud, who was a favorite at Terrace Park last Summer, is the sourette, and is surrounded by a clever lot of people.

Robert Mantell opened his engagement at the Olympic Theatre last night with his favorite play, The Corsican Brothers, to a fine audience. During his engagement he will give Monbars, The Marble Heart, Romeo and Juliet, and The Lady of Lyons.

Murray and Mack in Finnigan's Hall entertained two full houses at Haylin's Theatre yesterday.

John Field's Drawing Cards, a good vaudeville organization, gave their two opening performances at the Standard Theatre yesterday.

Pope's Theatre, with several new and strong vaudeville artists and the excellent stock company in The Queen's Evidence this week, is drawing large and well-pleased audiences.

The Crystal Maze, under the management of Colonel Hopkins, of Pope's Theatre, opened Saturday.

W. F. Dickson joined A Summer Blizzard company here, and will go ahead of the company.

Harry Keady, formerly with Emma Abbott but for some time engaged in business in St. Louis, left to-day for Chicago to join the Tavery Opera company as second tenor, taking Mr. Warren's place.

Miss Rogers, Miss Ripley, and Miss De Courcy left the Pope's Theatre company last night, and their places have been taken by Miss Alsberg, lately with Lewis Morrison, Olene Morton, and Evelyn Jordan. W. C. HOWLAND.

RHEA'S NEW PLAY SUCCESSFUL.

[Special to The Mirror.]

ST. THOMAS, Ont., Nov. 12.—Rhea's new play, When Bess was Queen, by Edwin A. Burton, of Chicago, is very successful. Rhea is an ideal Elizabeth. R. ARKELL.

THE AL. G. FIELD MINSTRELS.

The business of the Al. G. Field Minstrels has been uniformly good, since the opening on Aug. 7, at Columbus, O. Manager Field, writing from Paris, Texas, says: "Texas is full of circuses and a senseless war has been waged by them that has hurt theatrical business in the smaller towns. Our business has been more than good. We have not seen frost since we opened. This, the second day of November, we are still wearing our Summer clothing. The cotton crop of Texas is something to marvel at. The price is low, but the producer by his increased crop will realize handsomely." The Al. G. Field American Minstrels are being organized more particularly for a tour of Australia and the West Indies, although a limited number of dates will be played in the States before the company sails.

THE CROSS ROADS OF LIFE.

Garrick and Collier have canceled a few one-night stands through Illinois. The Cross Roads of Life company has returned to New York to prepare to open at the Boston Grand Opera House, where the play will be produced with new features and the original New York cast.

MATTERS OF FACT.

Nina Farrington gave a luncheon to some friends in her apartment last week.

The rehearsals of Oliver Twist have begun at the Broadway Theatre.

Helen Welsh has been engaged to appear as the Queen of the Amazons in Prince Pro Tem.

Signor Mancinelli, Zelle de Lussan, Lucille Hill, Carlo Corsi, and lesser lights of the opera arrived on the Campania on Saturday.

Ed. J. Connelly closed with McFadden's Elopement on Nov. 3, and joined Shore Acres. Phil Peters is playing the part of Colonel in Mr. Connelly's place.

Bessie Bonchill is doing well in the West. Maude Darcy, formerly of the Baker Opera company, has joined Miss Bonchill's forces.

Goldsmith, the trunk manufacturer, puts the names of purchasers in his make-up boxes.

Mrs. Beaumont Packard, having made the booking and routing department one of the principal features of her agency, has received practical encouragement in this direction, and now numbers among her clients many of the principal combinations and theatres of the country. Her several departments evince a liveliness that bespeak an encouraging outlook for the profession.

W. H. Sherwood has accepted the position of treasurer of the Novelty Theatre, Brooklyn, which opened Nov. 19 with The Waifs of New York.

Lizzie Hunt, formerly with Charles Dickson, The Showaway, and Master and Man, is open for engagement. Miss Hunt has also had experience in the leading heavy parts of light comedies.

Owing to the postponement of the A Scandal in High Life company

America's
Representative
Irish
Comedian.

HERBERT CAWTHORN

George Hoag's
New Musical
Comedy.

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CORRESPONDENCE.

[CONTINUED FROM PAGE 6.]

Cox's Brownies date, for the benefit of the house, has been postponed to Dec. 9, 10.

HAMILTON.—Globe Opera House (Connor and Vogt, managers): Fitz and Webster in A Breezy Time to a poor house 4. Co. deserved a full house.

CIRCLEVILLE.—Grand Opera House (Percy A. Walling, manager): The Girl I Left Behind Me, at advanced prices, to a crowded house 5. The Spider and Fly underlined.

MANSFIELD.—Memorial Opera House (E. R. Endly, manager): Louis Aldrich 2; small house. Rose Coghlan in Diplomatic 5; well-pleased audience. Uncle Dudley 15; U. T. C. 20; N. S. Wood 21.

UNIONVILLE.—City Opera House (Elvin and Van Ostran, managers): The Veteran Detective 2; small audience. His Nibs the Baron 6; Griffith's Faust 7.

IRONTON.—Masonic Opera House (B. F. Ellsberry, manager): The Girl I Left Behind Me 6; advance sale large.

KENTON.—Dickson's Grand Opera House (Henry Dickson, manager and proprietor): Down in Dixie 1; good performance.

PAULING.—Grand Opera House (J. P. Gasser, manager): Smith Sisters' Concert co. 3; small but appreciative audience.

PENNSYLVANIA.

HARRISBURG.—Grand Opera House (Markley and Co., managers): The Old South 3; fair business. The Black Crook drew a good house 5. Lillian Kennedy, for three nights, beginning 8, opened to good business. Wang 13; Charles T. Ellis 15; Princess Bonnie 19; return date.

WILKESBARRE.—Grand Opera House (M. H. Burgunder, manager): Nellie McHenry's A Night at the Circus played a good-sized audience 1. Lem Kettle 2; good business. Charles T. Ellis 3; with matinee, to good business. Music Hall (Daniel Shelby, manager): A Social Session (Kate Sprague's Comedians) 13; fair business. Pauline Parker's Wild Rose opened a three-days' engagement 5 to good business. Tuesday's performance drew a large house who remained after the performance to hear the election returns read from the stage as furnished by a special wire provided by Manager Shelby. Specialties were introduced by the co. between the returns.

MAHANOV CITY.—Opera House (J. J. Quirk, manager): Gus Williams in April Fool 1; small house. Performance good and deserved a crowded house. Herbert Cawthorn in his new play A Cork Man 3; fair house.

MORRISTOWN.—Grand Opera House (John M. Murphy, manager): Hamilton's Fantasia 5; large and well-pleased audience. Joseph Murphy in Shaun Rhue 7; Howard Stock co. 12-17. Norris Theatre (D. F. Quillman, manager): Vaudeville co., Conroy and Delaney, Marie Winslow, The Angerthos, T. F. Grant, and Holmes and Waldron 3-10 to large houses.

JOHNSTOWN.—Adair's Opera House (Adair and Kohler, managers): The Power of the Press gave a splendid performance to a good house 2, followed by Men and Women 5 to a small house but gave satisfaction. Johnstown Opera House (John D. Mishler, manager): The Stowaway was presented 4 to moderate business; performance fair. The Stowaway met with an accident at the Pennsylvania Depot 6. In shutting their baggage car to the siding, the engine attached to it pushed into the side track at so great a speed that the brakeman was unable to check its momentum and as a consequence it was dashed into a freight car. The front part of the car was stove in and the scenery thrown promiscuously over the car and damaged considerably.

READING.—Academy of Music (John D. Mishler, manager): Georgia Minstrels gave a good performance 2. Lem Kettle attracted a large audience 2, and was well produced. Edward Harrigan with a good co., produced Reilly and the 400 to a very large audience 3. Gus Williams gave a very amusing performance of April Fool 6. Charles T. Ellis gave a very pleasing performance of Casper the Vodian to a large house 7. Grand Opera House (George W. Miller, manager): The Baldwin gave very clever performances of mysticism and clowns to large houses 5-10. Byron Theatre (George Middleton, manager): The Ladies' Club Burlesque co. drew good houses 5-10.

WEST CHESTER.—Assembly Building (M. S. Way, manager): Fiske Jubilee Singers 1; dim house. Opera House (F. J. Painter, manager): Gorton's Minstrels 1; small house; excellent performance.

WILLIAMSPORT.—Lynchburg Opera House (John L. Ginter, manager): The Stowaway 8; Princess Bonnie 10.

MT. CARMEL.—G. A. R. Opera House (Joseph Gould, manager): Lewis Morrison's Faust 1; large audience. H. C. Cawthorn, in A Cork Man 2; crowded house.

COLUMBIA.—Opera House (James A. Allison, manager): The Limited Mail 2; fair performance; good business. Springer's Black Crook co. 7; large and well-pleased audience.

DANVILLE.—Opera House (F. C. Angle, manager): Stowe's U. T. C. 5; business good, performance fair. Item: Tisso's Living Pictures disbanded here 1. All salaries were paid to date.

ALLEGANY.—Academy of Music (N. E. Worman, manager): Young Mrs. Winthrop, by an excellent co. 1; audience well pleased. Nellie McHenry in A Night at the Circus to fair business 2; good performance.

FRANKLIN.—Opera House (James P. Keene, manager): Coon Hollow 7; fair business.

MEADVILLE.—Academy of Music (E. A. Hempstead, manager): Coon Hollow 6; well filled house. Scenic effects very good.

PLYMOUTH.—Opera House (Templeton and Sharp, managers): McCready's Players opened week of 5 to good business in repertoire. ARMOY HALL (S. L. French, manager): Morrison's Faust Oct. 31; good business.

LANCASTER.—Fulton Opera House (B. and C. A. Yecker, managers): The Limited Mail 1; light house. The Black Crook 2; good business. Royal Japanese co. 8; light house. Bates Brothers' Humpty Dumpty 8; fair house.

NEW CASTLE.—Opera House (R. M. Allen, manager): Coon Hollow to a small but well-pleased audience 3.

TYNNE.—Academy of Music (M. S. Falk, manager): Jane 2; excellent performance; large and well-pleased audience.

ERIE.—Mannheim Hall (Wagner and Reis, managers): The Spider and Fly 1; fair audience.

FREELAND.—Opera House (John J. Welch, manager): Bates Brothers' Humpty Dumpty 4.

PHILIPSBURG.—Pierce's Opera House (H. D. Bloom, manager): The Old South gave a performance to a 325 house on 1. Jane played a large and fashionable audience on 5. Tisso's Living Pictures to fair business on 6.

LEBANON.—Fisher Opera House (George H. Spang, manager): Black Crook 1; well-pleased audience. Humpty Dumpty 10.

ASHLAND.—New Grand Opera House (Frank H. Waite, manager): Morrison's Faust to the largest house of the season 1. Gus Williams in April Fool to good business and a very good performance 8.

CONNELLSVILLE.—New Meyer's Opera House (Charles K. Jones, manager): The Boy Tramp 2; crowded house; performance good. Limited Mail 16.

OIL CITY.—Opera House (C. M. Loomis, manager): Killarney and the Rhine 12.

POTTSTOWN.—Grand Opera House (George R. Harrison, manager): Richards and Pringle's Georgia Minstrels 1; light business. Power of Money 19.

UNIONTOWN.—Grand Opera House (John B. Sanger, manager): The Boy Tramp 1; good business. J. K. Emmet in Fritz in a Madhouse on 5, played to the humor house of the season; receipts 347.

M'KEESPORT.—White's Opera House (F. D. Hunter, manager): Robinson's Opera co. 5-10; good business. ALTHOFFER'S Theatre (R. R. Beane, manager): The Princess Bonnie to large audience at advanced prices 2. The Power of the Press to good business 3. J. K. Emmet 6; good business.

MINERSVILLE.—Opera House (Roehrig and Keen, managers): Gus Williams in April Fool to a fair-sized and pleased audience 5. McKenna's Flirtation 12.

WARREN.—Liberty Theatre (F. R. Scott, manager): The Grille-Cecilian Concert co. 3; big business. Sousa's Band (matinee) 8; good business. Girl I Left Behind Me 22.

SCRANTON.—The Frothingham (J. H. Laine, manager): Innes' Band 3 in War and Peace to fair business. Joseph Murphy 5, 6 in Kerry Gow and Shaun Rhue; both to good business. DAVIS' Theatre (George E. Davis, manager): Holmes-Forrester co. in Kathleen to good business 5. Academy of Music (M. H. Burgunder, manager): Tim Murphy in Lem Kettle to very poor business 1. Charles T. Ellis as Casper the Vodian to good business 2. Young Mrs. Winthrop 3; large business. Edward Harrigan in Reilly and the 400 to large business 6.

BETHLEHEM.—Opera House (L. F. Walters, manager): Richard and Pringle's Georgia Minstrels 3; fair-sized audience. McKenna's Flirtation was presented by a co. headed by Dan Williams to a large audience election night, the performance beginning at 9 o'clock. Between the acts the election returns were read. A special wire having been placed in the house for the purpose of securing the messages. Casper the Vodian 10.

LEWISTOWN.—Temple Opera House (J. P. McKinney, manager): The Pelham-Mecklen-entertainment 1; poor house.

NANTICOKE.—Broadway Opera House (James Kleckner, manager): Bates Brothers' Humpty Dumpty co. 1 played a fair-sized house.

BERWICK.—P. O. S. of A. Opera House (F. R. Kitchen, manager): Stowe's U. T. C. 2; largest house on record here, turning over two hundred people away.

Item: Mollie Whitten's Jockey Minstrels (thirty-five strong) came here on last Friday night during fair week, and as no arrangements were made beforehand they were unable to find accommodations anywhere in the town. Mr. Kitchen, our Opera House manager, provided warm meals and good sleeping accommodations for the entire party in the Opera House.

RHODE ISLAND.

NEWPORT.—Opera House (Henry Bull, manager): The Baker Opera co. week of 5 in repertoire to good houses. William Gillette in Too Much Johnson, his new farce comedy in which the author appears, 12. In the political landslide, Melville Bull, son of the Hon. Henry Bull, owner and manager of our opera house, was elected to Congress from this district.

WESTERLY.—Bliven's Opera House (C. B. Bliven, manager): Bartholomew's Equine Paradox did a light business 1-3; Young Mrs. Winthrop 27.

PAWTUCKET.—Lotthrop's Opera House (William C. Chase, manager): Nugget Nell 5-10; fair business. Katherine Rober in Fanchon 12-17. AUDITORIUM (J. W. Meiklejohn and Co., managers): Brown University 2; large and well-pleased audience. Brazeau Testimonial Concert 12.

WOONSOCKET.—Opera House (G. M. Handford, manager): Denman Thompson in The Old Homestead 5; S. R. O., although a terrible storm was raging.

SOUTH CAROLINA.

COLUMBIA.—Opera House (Eugene Crimer, manager): James Young as Hamlet 1; good performance to a select audience.

SUNTER.—Academy of Music (J. A. Schwerin and Co., managers): Sadia Whiteford in Pygmalion and Galatea 5.

SOUTH DAKOTA.

SIOUX FALLS.—Grand Opera House (S. M. Bear, manager): The Woodward Theatre co. closed a successful business 3. Lowry Comedy co. in repertoire 5-10.

TENNESSEE.

JACKSON.—Pythian Opera House (Woerner and Bauer, managers): The Danger Signal 5; fair business. Barney Ferguson 8; Devil's Auction 17; Fast Mail 19; Carl Haswin, Silver King, 26.

CLARKSVILLE.—Elder's Opera House (James T. Wood, manager): Danger Signal 6, Lady Windermere's Fan 8; Aerial Quartet 9. Item: Mrs. T. E. Madison, of this city, has been engaged as pianist at Elder's Opera House.

MURFREESBORO.—Mason's Opera House (W. J. Brooks, manager): Hettie Bernard Chase 2 in 1906; good business. Item: Manager Brooks has had some trouble with the attractions that were booked; a good many have canceled on account of change of route.

KNOXVILLE.—Strain's Theatre (Fritz Stamb, manager): The sensational melodrama, The Bandit King, with J. H. Wallick as the star, opened season here 5. Both Mr. Wallick and Ella Fontanelli were cordially received by a good house in Old Kentucky 12.

NASHVILLE.—The Vendome (W. A. Sheetz, manager): A Black Sheep 1-3; good business. Von Vonson 5-7; small but well-pleased houses. In Old Kentucky 9-10. Grand Opera House (Curry and Boyle, managers): Mr. Barnes of New York 1-3; very poor houses. Lady Windermere's Fan 5-7; small but delighted audiences. Item: Frank Jones, late of Fanny Rice's co., joins Von Vonson at Cleveland, O., for the season to play the part of Rolly, inez Meckler in The Prima Donna has canceled dates 9-10 at the Grand. An effort will be made to have this attraction here later in the season. The advertising department of the Vendome could not be in better hands than E. H. Alley's, and no attraction at that house can complain of not being well advertised.

MEMPHIS.—Grand Opera House (R. S. Douglas, manager): Gus Hooge in Von Vonson 1-3; fair business. In Old Kentucky, with Lizzie Evans in the part of Madge, 5-7; good houses. Barney Ferguson in Duffy's Blunders underlined. AUDITORIUM (John Mahony, acting manager): The Marie Tavyran Grand Opera co. closed a very successful week's engagement, ending 3. Lady Windermere's Fan 9, 10.

TEXAS.

TEXARKANA.—Gho's Opera House (Harry Ehrlich, manager): Milton Nobles 10; The Dazzler 15.

HOUSTON.—Sweeney and Coomes' Opera House (Henry Greenwall, lessee; E. Bergman, manager): Lincoln J. Carter's The Tornado 2; fair house; scenic effects among the best ever produced here.

PALESTINE.—Temple Opera House (Dilley and Swift, managers): Alha Heywood 2 in New Edgewood Folks; fair business; play well received. Donald Downie 15-17; A Summer Blizzard 19; Tennessee's Partner 21.

WAXAHACHE.—Opera House (W. H. Devenport, manager): Oliver Byron in The Plunger 2.

AUSTIN.—Miller's Opera House (Rigsby and Walker, managers): The Spider and Fly 3; The Silver King 10.

SHERMAN.—Cox's Opera House (Frank Ellsworth, manager): Al G. Field's Minstrels to a large house 1, in spite of a severe storm. Considered the best minstrel that ever visited Sherman. Archie Boyd in The Country Squire 3 to light business; deserved a crowded house. Thomas W. Keene 2; Tony Farrell 9; Alabama 15. Item: Archie Boyd has canceled the balance of his dates in Texas and goes direct to St. Louis.

MARSHALL.—Opera House (Johnson Brothers, managers): The Country Squire 9; Alabama 10.

DENISON.—Wilkinson Opera House (J. W. Wilkinson, manager): Thomas W. Keene 8.

FORT WORTH.—Greenwall's Opera House (Phil. Greenwall, manager): Archie Boyd presented The Country Squire 3, matinee and night, to small houses.

PARIS.—Peterson's Theatre (Harry Miller, manager): Danger Signal 1; small house. Al G. Field's

Minstrels 2; large house. Thomas W. Keene 6; Garry-owen 8.

HILLSBORO.—Levy Opera House (A. T. Rose and Co., managers): The Kempton Comedy co. in repertoire 1; fair business. Brownlee and Hardy's Monarch Minstrels 6.

WACO.—Garland Opera House (J. P. Garland, manager): Thomas W. Keene presented Richard III. to a packed house 1, at advanced prices. The Plunger 3; very poor house. Spider and Fly 6. Item: The opening of the Cotton Palace occurs 8, and everything is in readiness. It is undoubtedly the greatest exposition ever held in the "Lone Star State," and large crowds are expected.

GALVESTON.—Tremont Opera House (H. Greenwall, manager): The Tornado had a small house 1. The mechanical and scenic effects excelled all previous attempts here. The Silver King, Dazzler, and Edgewood Folks underlined.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): The Fast Mail drew top-heavy houses 2, 3. Charley's Aunt underlined. LYCEUM (T. F. O'Malley, manager): The stock co. continues to satisfactory business.

VERMONT.

BENNINGTON.—Opera House (Opera House Co., managers): Professor Harry Calif 2; small house.

BURLINGTON.—Howard Opera House (W. E. Walker, manager): The Fencing Master 2; crowded house. Camille D'Arville 5; every seat in the house was sold. Stetson's U. T. C. co. 10; Charley's Aunt 12; Powell 14.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): The Fencing Master 3; crowded house.

VIRGINIA.

RICHMOND.—Academy of Music (Thomas G. Leath, manager): Galley Slave, booked for 6, 7, canceled on account of illness of Lotus Young. A Trip to Chintown 8, 9; advance sales heavy. Black Crook 12, 13; The Ensign 14, 15; The Colonel 16, 17. THE NEW THEATRE (Thomas G. Leath, manager): Dark tide 22.

ALEXANDRIA.—Hill's Opera House (J. M. Hill, manager): Ada Gray in East Lynne 3; small audience. The Roomeys 12.

PETERSBURG.—Academy of Music (William E. French, manager): A Trip to Chintown booked for 7 canceled. House dark 5-12.

LYNCHBURG.—Opera House (Ernest R. Gilbert, manager): Paul Kauvar 3; small business. A Trip to Chintown 10.

ROANOKE.—Academy of Music (J. D. Lazell, manager): Paul Kauvar 6; fair business; well-pleased audience. Boyd's Minstrels 10. Black Crook 16, Elks' benefit; advance sale large.

WASHINGTON.

SPOKANE.—Auditorium (Harry C. Hayward, manager): The Mozart Club of this city have decided to put on the opera, Patience, during the early part of December.

WALLA WALLA.—Opera House (H. V. Fuller, manager): The Fast Mail 1; crowded house. In Old Kentucky 5; large advance sale. Item: Manager H. V. Fuller is presenting first-class attractions, and is receiving the congratulations of our theatregoers.

WEST VIRGINIA.

WHEELING.—Opera House (F. Riester, manager): The Princess Bonnie filled the house at advanced prices 1; everybody delighted. The Power of the Press 3; good co. but light business; too near election. Robinson Opera co. 12-17; Tisso's Living Pictures 20; On the Mississippi 22; D'Arville Opera co. 21. Grand Opera House (Charles A. Feinler, manager): The Galley Slave 1-3; fine co.; light business. N. S. Wood 3-7 turned people away at every performance.

PARKERSBURG.—Academy of Music (H. N. Roby, manager): His Nibs the Baron 8; Spider and Fly 14; Faust 17.

WISCONSIN.

DELOIT.—Wilson's Opera House (R. H. Wilson, manager): Calhoun Opera co. in Amorita to a large house 1.

JANESVILLE.—Myers' Opera House (J. H. Stoddard, manager): Calhoun Opera co. in Amorita delighted a crowded house 1. The Prodigal Father 9; Cleveland's Minstrels 15.

ANTIGO.—Opera House (Hoefler Bros., managers): Dr. Perry, Hypnotist, 12-17; Jennie Potter, O'Neill 26.

PORTAGE.—Opera House (A. H. Carnegie, manager): Moore and Livingston co. week ending 3 to fair business; John Dillon 10; New Orleans Minstrels 19; The Dazzler 20; Metropolitan Opera co. 25.

RACINE.—Brule City Opera House (Shetman Brown, manager): City Sports co. presented a good variety and specialty performance to good business 3. Honck Opera co. 6, 7.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Calhoun Opera co. sang Amorita to a fairly large audience 2. The Prodigal Father 10.

WEST SUPERIOR.—Gossie: Hundreds of people from this city have been attending the performances of Aladdin Jr. at Duluth the past week, the Grand being dark here. Cleveland's Minstrels playing at the Lyceum, Duluth, are doing their street parading in this city, and L. N. Scott, the enterprising manager of this house, is furnishing transportation free to all Superior people who desire to patronize his theatre.

CANADA.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): The Amazons to fairly good business 1-3. Johnstone Bennett and Isabel Irving were excellent. George Thatcher's Minstrels opened 5 to a fair house. Nellie Ganthony 9-10; Mme. Sans Gêne 12-14; Rhea 15-17. Academy of Music (T. W. Stair, manager): Lilly Clay's co. opened matinee 3 to a good house. The house at the evening performance was packed to the doors. Harry Williams' Own co. and Lydia Veamans-Titus 12-17. TORONTO OPERA HOUSE (Ambrose J. Small, manager): Dan McCarthy in The Pride of Mayo played to very large business 8-10. Hoss and Hoss 12-17.

MONTREAL.—Academy of Music (Henry Thomas, manager): Sadie Martinot opened on 5 to a big house in The Passport, and made an emphatic hit. The piece is produced under the supervision of Max Figman, who also plays the leading male role in capital style. A body of McGill students attended the opening performance, and presented Miss Martinot with a handsome basket of flowers. In response to emphatic demands, Miss Martinot made a short speech at the conclusion of the play. The students then escorted her to her hotel. Melba Concert co. 15. QUEBEC'S THEATRE (Spartow and Jacobs, managers): Powell the magician opened on 5 to fair business, and gave an enjoyable performance, introducing a number of novel illusions. Corinne, in Hendrik Hudson 12-17. THEATRE ROYAL (Spartow and Jacobs, managers): Weber and Fields specialty co. opened to big business 5. Lottie Gilson made her first appearance in Montreal with this troupe. Flag of Peace 12-17. OPERA FRANCAIS (Edmond Hardy, manager): Les Cloches de Corneville, the ever-popular, drew good houses 1-3. This week the co. are repeating their various successes, Ninouche, Mad. L'Archiduc, and Le Grand Mogul. Le Genre de Mons. Poirer for the first time this season 15, 16.

QUEBEC.—Theatre (A. Temple, manager): French Opera co. in repertoire to good houses 3-10.

VICTORIA.—Theatre (Robert Jamieson, manager): Marie Heath, in A Turkish Bath, opens an engagement 7.

HAMILTON.—Grand Opera House (T. Reche, manager): Lost Paradise 1; good house. Watson Sisters'

Burlesque co. 3; fair business. The Burglar 6; George Thatcher's Minstrels 8; Vienna Ladies' Orchestra 9, 10; Rhea 13.

ST. THOMAS.—Duncombe Opera House (T. H. Duncombe, manager): William Morris, supported by a first-class co., presented The Lost Paradise 2 to good business. Mr. Morris received several curtain calls. Etta Hawkins made a pronounced hit as Cinderella, and Maurice Freeman was good in a light comedy role. Nellie Ganthony (England's lady entertainer) in musical sketches 5 to a fair house. Miss Ganthony is very clever, and established herself as a warm favorite. Watson Sisters' Burlesque co. 6; poor business; unsatisfactory performance. CLARIS OPERA HOUSE (George T. Claris, manager): Holden Comedy co. week ending 3 to light houses.

CHATHAM.—Grand Opera House (W. W. Scane, manager): The house was dark last week, so Mr. Scane took advantage and repainted the entire house. The Watson Sisters' Extravaganza co. 7; Marie Louise Bailey, pianist, 8.

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DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed to us to reach us on or before that day.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Seattle, Wash., Nov. 18-21, Tacoma 22-24, Portland, Ore., 25-Dec. 1.

AUGUSTIN DALY'S COMEDIANS: St. Paul, Minn., Nov. 12-14, Minneapolis 15-17, Chicago, Ill., 19-24.

A TEXAS STRIP (Hoyt and McKee, props.): Buffalo, N. Y., Nov. 12-17.

ADA GRAY (Charles F. Tingay, mgr.): Boston, Mass., Nov. 19-24.

ABOUT GOTHAM (George Thatcher): Detroit, Mich., Nov. 12-14.

A COMEDY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): Chicago, Ill., Nov. 11-17, Pittsburg, Pa., 19-24, Chicago, Ill., 25-Dec. 1.

ALBA HEYWOOD (Edgewood Folks: O. W. Heywood, mgr.): St. Antonio, Tex., Nov. 13, Austin 14, Taylor 15, Temple 16, Waco 17, Hillsboro 19, Corsicana 20, Fort Worth 21, Denison 22, Sherman 23, Paris 24.

ACROSS THE POTOMAC (Edgar Foreman, mgr.): Peoria, Ill., Nov. 13, 14, Bloomington 15, Decatur 16, Terre Haute, Ind., Cincinnati, O., 18-24, Louisville, Ky., 25-Dec. 1.

ALEXANDER SALVAGE (W. M. Wilkinson, mgr.): Spokane, Wash., Nov. 13, Seattle 14, Tacoma 15, Portland, Ore., 19-24, San Francisco, Cal., 26-Dec. 8.

A BLACK SWAMP (Hoyt and McKee, props.): Detroit, Mich., Nov. 12-14, Toledo, O., 15-17.

AFTER TWENTY YEARS: Scranton, Pa., Nov. 14, 15.

A SUMMER BLIZZARD (O. L. Hagura and Co., mgrs.): St. Louis, Mo., Nov. 11-17, Kansas City 18-24.

AMAZONS (Percy Sage, bus, mgr.): Baltimore, Md., Nov. 12-17.

A CLANK SWEEP (Andy Amann): Joliet, Ill., Nov. 14, Aurora 15, Lockport 16, Waukegan 17, Elgin 19.

ALABAMA (Clement Bainbridge, prop.): Greenville, Tex., Nov. 13, Denison 14, Sherman 15, Paris 16, Honey Grove 17.

ADA REHAN (Augustin Daly, mgr.): Chicago, Ill., Nov. 5-17, St. Louis, Mo., 19-24, New York city 25-Dec. 1.

A GAIETY GIRL (George Edwards, prop.): New York city Sept. 18-Nov. 24.

A BRISKY TIME (Fitz and Webster, mgrs.): Xenia, O., Nov. 13, Wilmington 14, Washington C. H. 15, Jackson 16, Lancaster 17.

A RAILROAD TICKET (W. W. Freeman, mgr.): Chicago, Ill., Nov. 12-17.

A CRAZY LOT (J. C. Davis, mgr.): Amsterdam, N. Y., Nov. 13, Fort Plain 14, Ilion 15, Utica 16, Rome 19, Canastota 20, Oneida 21, Norwich 22, Cortland 23, Ithaca 24.

BARNES AND MARVIN'S PLAYERS: Chillicothe, Mo., Nov. 12-17.

BALDWIN-RUGGERS: Ocala, Fla., Nov. 12-17.

BALDWIN-MEYER: Atlanta, Ga., Nov. 12-17.

BATES BROTHERS' HUMPTY DUMPTY (No. 1): Frank W. Bates, mgr.: Hanover, Pa., Nov. 13, Chambersburg 15, Hagerstown, Md., 16, Martinsburg, W. Va., 17.

BLUE JEANS (Rosenquest and Arthur, mgrs.): Savannah, Ga., Nov. 13, 14, Charleston, S. C., 15, 16, Augusta, Ga., 17, Atlanta 19, 20, Chattanooga, Tenn., 21, Knoxville 22, Lexington, Ky., 23, 24, Frankfort 26, Evansville, Ind., 27, Terre Haute 28, Columbus, O., 29, 30.

BUNCH OF KEYS (Gus Bothner, mgr.): Minneapolis, Minn., Nov. 11-17, Mankato 19, Rochester 20, Fairbault 21, Decorah, Ia., 23, Cedar Rapids 24, Davenport 25, Iowa City 26, Des Moines 27, Boone 28, Sioux City 29, Fremont, Neb., 30.

BUBB COMEDY (George H. Bubb, mgr.): Woonsocket, R. I., Nov. 12-17, Marlboro, Mass., 19-24.

BESSIE BONEHILL (Paul C. Blume, mgr.): La Crosse, Wis., Nov. 14, Winona, Minn., 15, Eau Claire, Wis., 16, Stillwater, Minn., 17.

BARREL OF MONEY: Tipton, Ind., Nov. 13, Elwood 14, Alexandria 16.

BEN HUR (W. C. Clark, mgr.): Findlay, O., Nov. 15-17, Bellefontaine 19, Fremont 20-22.

CHARLES DICKSON: Seymour, Ind., Nov. 13, Richmond 14, New Castle 15, Muncie 16, Marion 17, Indianapolis 19-21, Logansport 22, South Bend 23, Milwaukee, Wis., 24-26.

CARRIE TURNER: New York city Nov. 12-24.

CHARLES T. ELLIS (Archie H. Ellis, mgr.): Shenandoah, Pa., Nov. 13, Ashland 14, Harrisburg 15, Hanover 16, York 17.

CHARLES FROHMAN'S EMPIRE STOCK: Boston, Mass., Nov. 12-17.

COON HOLLOW (C. E. Callahan, mgr.): Troy, N. Y., Nov. 13, 14, Albany 15-17, Brooklyn 19-21.

CROSSROADS OF LIFE (W. G. Smyth, mgr.): St. Louis, Mo., Nov. 11-17.

CHAUNCEY OLCOFF (Irish Artist: Augustus Pitou, mgr.): Pittsburg, Pa., Nov. 12-17.

CHARLES RUGGS: Great Falls, Mont., Nov. 12-17, Butte 19-24.

CHARLEY'S AUNT (Eastern: Charles Frohman, mgr.): Concord, N. H., Nov. 13, Nashua 14, Laconia 15, Franklin Falls 16, Exeter 17, Lebanon 19, Sanford, Me., 20.

CHARLEY'S AUNT (Western: Charles Frohman, mgr.): Dodge City, Kans., Nov. 14, Trinidad, Col., 16, Las Vegas, N. M., 17, Albuquerque 19, El Paso, Tex., 20.

CHARLEY'S AUNT (Southern: Charles Frohman, mgr.): Augusta, Ga., Nov. 13, Macon 14, Montgomery, Ala., 15, Columbus, Ga., 16, Opelika, Ala., 17, Selma 19, Birmingham 20, Montgomery 21, Pensacola, Fla., 22, Mobile, Ala., 23, 24, New Orleans, La., 25-Dec. 1.

CHARLEY'S AUNT (No. 1: Charles Frohman, mgr.): Brooklyn, N. Y., Nov. 12-17.

CAPTAIN PAUL: Boston, Mass., Nov. 12-indefinite.

COUNTY FAIR (Arthur G. Thomas, mgr.): Leavenworth, Kans., Nov. 13, St. Joseph, Mo., 14, Omaha, Neb., 15-17, Wahoo 19, Lincoln 20, Beatrice 21, Hastings 22, Greeley 24, Colorado Springs, Col., 26, Pueblo 27, Leadville 28, Aspen 29, Grand Junction 30.

CARRIE LAMONT: Bastrop, Tex., Nov. 13, Belleville 14, 15, Navasota 16.

CORSE PAYTON (David J. Ramage, mgr.): Muscatine, Ia., Nov. 12-17, Rockford, Ill., 19-24, Elgin 25-Dec. 1.

DONNELLY AND GIRARD: Detroit, Mich., Nov. 15-17.

DAN MCCARTHY (H. J. Campbell, mgr.): St. Thomas, Ont., Nov. 12, Brantford 14, Hamilton 15, 16.

DANGER SIGNAL (Edw. J. Abram, mgr.): Galesburg, Ill., Nov. 13, Jacksonville 14, Danville 15, Marion 16, Ind., 19, Union City 20, Greencastle 21, Elwood 22, Frankfort 23, Seymour 24, Louisville, Ky., 26-Dec. 1.

DANGERS OF A GREAT CITY: Cincinnati, O., Nov. 12-17.

DERBY WINNER (A. H. Spink, mgr.): Columbus, O., Nov. 12-17, Chicago, Ill., 18-24, Louisville, Ky., 25-29, Richmond, Ind., 30.

DUFFY'S BLUNDER (Barney Ferguson): Chattanooga, Tenn., Nov. 14, Knoxville 15, Atlanta, Ga., 16, 17.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Keokuk, Ia., Nov. 15, Chicago, Ill., 19-Dec. 1.

DERBY MASCOE: Waterbury, Conn., Nov. 13, 14, New Britain 15, Bridgeport 16, 17, New Haven 19-21.

DESMAN THOMPSON (Frank Thompson, mgr.): New Britain, Conn., Nov. 13, Waterbury 14, Meriden 15, New Haven 16, 17, Lynn, Mass., 19, 20, Dover, N. H., 21, Manchester 22, Lowell, Mass., 23, 24.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Kansas City, Mo., Nov. 11-17, St. Louis 18-24, Cincinnati, O., 25-Dec. 1.

ENEMIES FOR LIFE (R. E. Davey, mgr.): Paterson, N. J., Nov. 12-14, Tamaqua, Pa., 15, Shenandoah 16, Ashland 17, Mt. Carmel 19, Lewisburg 20.

ELOISE WILLARD (Little Speculator, Edw. P. Hilton, mgr.): Vankers, N. Y., Nov. 13, North Adams, Mass., 15, Oneonta, N. Y., 16, Corry, Pa., 19.

E. H. SOTHEBY (Daniel Frohman, mgr.): New York city Aug. 27-Nov. 17.

EVA TANGUAY: Lockport, N. Y., Nov. 12-17, Buffalo 19-21, Fulton 22, Baldwinsville 23-25, Oswego 26-Dec. 1.

EPHIE ELLISER (Will C. Ellsler, mgr.): Houston, Tex., Nov. 13, San Antonio 14, Austin 15, Fort Worth 16, Dallas 17, Texarkana 18, Hot Springs, Ark., 19, Pine Bluff 20, Little Rock 21, Memphis, Tenn., 22-24, Nashville 25-29, Louisville, Ky., 30.

FAUST (Morrison's Eastern: E. J. Abram, mgr.): Baltimore, Md., Nov. 12-17.

FRIENDS (Arthur C. Aiston, mgr.): Quincy, Ill., Nov. 13, Burlington, Ia., 14, Des Moines 15, Marshalltown 16, Cedar Rapids 17, Dubuque 19, Davenport 20, Peoria, Ill., 21, Bloomington 22, Aurora 23, Joliet 24, Chicago 25-Dec. 1.

FERRIS' COMEDIANS: Charleston, Ark., Nov. 12-17.

FAST MAIL (Southern: J. B. Hogan, mgr.): Den-

ver, Col., Nov. 11-17, Garden City, Kans., 19, Dodge City 20, Larned 21, Great Bend 22, McPherson 23, Salina 24, Junction City 27, Manhattan 28, Clay Center 29, Concordia 30.

FAST MAIL (Northern: Martin Golden, mgr.): Jackson, Tenn., Nov. 13, Mayfield, Ky., 14, Paducah 16, Owensboro 17, Evansville, Ind., 18.

FINNIGAN'S BALL (Murray and Mack: Frank T. Merritt, mgr.): St. Louis, Mo., Nov. 11-17, East St. Louis, Ill., 18, Springfield 19, Pekin 20, Champaign 21, Lafayette, Ind., 22, Terre Haute 23, 24, Cincinnati, O., 25-Dec. 1.

GORMAN BROTHERS (Charles F. Brown, mgr.): Auburn, N. Y., Nov. 13, Canandaigua 14.

GREAT BROOKLYN HANSHIP (Ashley Mittenhal, prop.): Washington, D. C., Nov. 12-17.

GRAHAM EARLE: Martinsburg, Ind., Nov. 12-17.

GRACIE EMMETT (Charles E. Wesley, mgr.): Allegheny, Pa., Nov. 12-17, Indianapolis, Ind., 19-24.

HAKILTON IDEAL THEATRE: Kentland, Ind., Nov. 12-17.

HOLDEN COMEDY: London, Ont., Nov. 12-17.

HARRY LINDLEY'S STOCK (Everett King, mgr.): Halifax, N. S., Oct. 29-indefinite.

HARRISMAN (M. W. Hanley, mgr.): Philadelphia, Pa., Nov. 12-17.

HENNESSY LEROY (Homer Drake, mgr.): Perry, O., Nov. 12-14, Guthrie 15-17, Oklahoma City 19-21, El Reno 22-24, Kingfisher 25-28.

HALL AND HART (James Jay Brady, manager): Baltimore, Md., Nov. 12-17.

IVY LEAF (John Major, mgr.): South Framingham, Mass., Nov. 13, Lowell 14, Haverhill 15, Fitchburg 16, Marlboro 17, Taunton 19, Plymouth 20, New Bedford 21, Fall River 22, Newport, R. I., 23, Woonsocket 24, Brockton, E. D., 25-Dec. 1.

IN OLD KENTUCKY (No. 1): Boston, Mass., Oct. 22-indefinite.

IN OLD KENTUCKY (No. 2): Atlanta, Ga., Nov. 14, 15.

IN OLD KENTUCKY (No. 3): Butte, Mont., Nov. 13-17.

JAMES YOUNG (Tragedian): Columbia, S. C., Nov. 13-16.

J. K. KRANE: Dover, N. H., Nov. 12-17.

JAMES J. CORBETT (W. A. Brady, mgr.): Galesburg, Ill., Nov. 15, Peoria 16, Decatur 17, Chicago 18-Dec. 1.

JOSHUA SIMONS: Brunswick, Me., Nov. 13.

JOSEPH MURPHY: Pittsburg, Pa., Nov. 12-17.

JOHN L. SULLIVAN: Warren, O., Nov. 13, Akron 14, Massillon 15, Alliance 16, Canton 17.

JOHN DREW (Charles Frohman, mgr.): New York city Sept. 11-Dec. 1.

JOSEPH JEFFERSON: Philadelphia, Pa., Nov. 12-17.

JULIA MARLOWE (Fred. Stinson, mgr.): Chicago, Ill., Nov. 12-17.

JAMES B. MACKIE (The Side Show): Cincinnati, O., Nov. 11-17.

J. K. EMMETT: Chicago, Ill., Nov. 12-17, St. Louis, Mo., 19-24.

J. C. LEWIS (Si Plunkard): Piqua, O., Nov. 14, Xenia 15, London 16, Newark 17, Cambridge 19, Uhrichsville 20, Carrollton 21, Massillon 22, Wooster 23, Mansfield 24, Mt. Gilead 27, Ashland 29, Akron 30.

JOLLY OLD CHUMS (Anderson's): Arkansas City, Kans., Nov. 13, Guthrie, O. T., 14, Oklahoma City 15, Purcell 16, Gainesville, Tex., 17, Paris 20.

JOE OTT (Star Gazer, J. F. McDonald, mgr.): Grand Rapids, Mich., Nov. 16, 17.

JANE (Southern: Gustave Frohman, mgr.): Americus, Ga., Nov. 13, Augusta 15, Elberton 17, Atlanta 19, 20.

JANE (Eastern: Gustave Frohman, mgr.): New York city Nov. 12-17, Camden, N. J., 19, 20.

JANE (Western: Gustave Frohman, mgr.): Lincoln, Neb., Nov. 13, York 14, Grand Island 15, Kearney 16, Hastings 17, Crete 19, Beatrice 20.

JOHN E. BURNAN (Frank W. Lane, mgr.): Peekskill, N. Y., Nov. 13, Haverstraw 14, Fishkill 15, Middletown 16, Port Jervis 17, Honesdale 19, Scranton, Pa., 21, 22, Wilkesbarre 23, 24.

J. E. CONNOR (Dr. William Campbell, mgr.): St. Johnsbury, N. Y., Nov. 12-14, Littleton, N. H., 15-17.

JAMES O'NEILL (W. F. Connor, mgr.): Boston, Mass., Nov. 5-17.

KATIE EMMETT: San Bernardino, Cal., Nov. 13, San José 15, Stockton 16, Sacramento 17, Ogden, Utah, 19, Salt Lake City 20, Grand Junction, Col., 21, Aspen 22, Leadville 23, Colorado Springs 24, Denver 25-Dec. 1.

KENNEDY'S PLAYERS (John K. Dickson, mgr.): Wappinger Falls, N. Y., Nov. 12-14, Mechanicsville 15-17, Saugerties 19-21.

KATIE CLAYTON and **MADAME JANASCHKE**: Chester, Pa., Nov. 13, Allentown 14, Scranton 15, Wilkesbarre 16, Williamsport 17, Washington, D. C., 19-24, Jersey City, N. J., 26-Dec. 1.

KILLARNEY AND THE RHINE (J. E. Toole): Union City, Pa., Nov. 13, Titusville 14, Butler 16, New Castle 17, Massillon, O., 19, Ashland 20, Galion 21.

KATHY RHODES: Easton, Pa., Nov. 12-17, Mauch Chunk 19-24.

LORD ROOSEY (J. A. Darnaby, mgr.): Winchester, Va., Nov. 13, Martinsburg 14, Harrisonburg 15, Staunton 16, Clifton Forge 17, Winchester 22, Petersburg 23, Lynchburg 24, Danville 25, Bedford 27, Salem 29, Roanoke 29, Hinton, W. Va., 30.

LUCIUM THEATRE STOCK (Daniel Frohman, mgr.): Harlem, N. Y., Nov. 12-17, New York city 20-indefinite.

LILLIAN KENNEDY: Philadelphia, Pa., Nov. 12-17.

LARKSON COMEDY: Olean, N. Y., Nov. 12-17, Smithport, Pa., 19-21, Tidoute 22-24, Union City 25-27.

LOST IN NEW YORK: Chicago, Ill., Nov. 12-24.

LOST PARADISE (William Morris: Gustave Frohman, mgr.): Pittsburg, Pa., Nov. 12-17, Butler 19, Kittanning 20.

LITTLE TRINE (Fred Robbins, mgr.): St. Marys, O., Nov. 13, Defiance 14, Bowling Green 15, Jackson, 20, Wellsville 21, New Strathville 22, Nelsonville 24, Columbus 26-29.

LAND OF THE MIDSNIGHT SUN (A. V. Pearson, mgr.): St. Paul, Minn., Nov. 12-17, Minneapolis 19-24, Fairbault 26, Decorah, Ia., 27, La Crosse, Wis., 28, Dubuque, Ia., 29, Rockford, Ill., 30.

LIMITED MAIL (Elmer E. Vance, mgr.): Cumberland, Md., Nov. 13, Johnstown, Pa., 14, Greensburg 15, Conellsville 16, McKeesport 17, Beaver Falls 19, Ashland, O., 20, Erie, Pa., 21, Corry 22, Titusville 23, Oil City 24, Franklin 26, Sharon 27, New Castle 29, Warren, O., 30.

LOST IN EGYPT: New Haven, Conn., Nov. 12-14, Bridgeport 15, Willimantic 16, Fall River, Mass., 17, New Bedford 19.

LADY WINDERMERE'S FAN (Gustave Frohman, mgr.): Anna, Ill., Nov. 13, Carbondale 14, Metropolis 15, Evansville, Ind., 16, Vincennes 17, Lafayette 19, Logansport 20.

LILLIAN KENNEDY (Rosenfeld Brothers, mgrs.): Hoboken, N. J., Nov. 12-17, Brooklyn, N. Y., 19-Dec. 1.

LEWIS MORRISON (E. J. Abram, mgr.): Elkhart, Ind., Nov. 15, Bloomington, Ill., 16, Albion 17.

LOUIS ALDRICH (E. J. Abram, mgr.): Milwaukee, Wis., Nov. 11-17, Detroit, Mich., 19-21, Toronto, Ont., 22-24, Rochester, N. Y., 26-28.

MILTON NOBLES: Little Rock, Ark., Nov. 13, Paris, Tex., 14, Honey Grove 15, Denison 16, Gainesville 17, Sherman 19, Fort Worth 20, Dallas 21, Waco 23, 24.

MARIE WALSHEIGH (Julian Magnus, mgr.): Rochester, N. Y., Nov. 15-17.

MARSH'S PLAYERS: Reidsville, N. C., Nov. 12-17, Greensboro 19-21, Winston 25-Dec. 1.

MAUDE ATKINSON (Morton and Pennington, mgrs.): Quincy, Fla., Nov. 12-14, Lake City 16, 17.

MY WIFE'S HUSBAND (Dickson and Wemple, mgrs.): Binghamton, N. Y., Nov. 13, Philadelphia, Pa., 19-24.

MARIE BURGESS (D. A. Bonta, mgr.): Baltimore, Md., Nov. 12-17, Norfolk, Va., 19, 20.

M. B. CURTIS: Lawrence, Mass., Nov. 13, Fitchburg 14, Worcester 16, Lynn 17.

MINNIE SEWARD: Greenwich, N. Y., Nov. 12-17.

MR. AUNT BRIDGET (George Monroe): Providence, R. I., Nov. 12-17.

MEN AND WOMEN (Gustave Frohman, mgr.): Philadelphia, Pa., Nov. 12-17.

MR. AND MRS. KENDAL (Daniel Frohman, mgr.): Portland, Ore., Nov. 19-25, Seattle, Wash., 19, 20, Tacoma 19, Salt Lake City, Utah, 22-24, Omaha, Neb., 25, 27, St. Joseph, Mo., 28, Des Moines, Ia., 29, Davenport 30.

MILK WHITE FLAG (Hoyt and McKee, props.): New York city Oct. 8-indefinite.

MAUDE HILLMAN (W. G. Snelling, mgr.): Portsmouth, N. H., Nov. 12-17, Brockton, Mass., 19-24.

MARIE JANSSEN: New York city Nov. 5-17.

MRS. POTTER-MYRLE BELLEV (Myron R. Rice, mgr.): Chicago, Ill., Nov. 5-17.

MARIE TUCKER (Gaskell and Bell, mgrs.): Martin's Ferry, O., Nov. 12-17.

MOLLIE KILLINGBROCK (A. L. Southmayd, mgr.): Exeter, N. H., Nov. 13, Newmarket 14, Salmon Falls 16, New Brunswick 17, Rockland, Mass., 19, Vinland Haven 21, Brunswick 22, Gardner 23, Fairfield 26, Belfast 27, Winterport 28, Ellsworth 29, Pittsfield, Mass., 30.

M. FARRIS'S ELPHIN (Davis and Keogh, mgrs.): Saratoga, N. Y., Nov. 12-14, Rochester 15-17, Buffalo 19-21, Cleveland, O., 25-Dec. 1.

MINNIE LESTER: Ogdensburg, N. Y., Nov. 12-17, Watertown 19-24, Penn Yan 25-Dec. 1.

MAY VOKES (Ed. A. Braden, mgr.): Sedalia, Mo., Nov. 12-17, Clinton 19-24, Joplin 25-Dec. 1.

MELVIN MCHURNY: Brooklyn, N. Y., Nov. 12-17, New York city 19-24.

NEW SOUTH (W. A. Brady, mgr.): Geneva, N. Y., Nov. 13, Ithaca 14, Binghamton 15, Utica 16, Gloversville 17, NEVILLE (Mme. and Augustin): Dubois, Pa., Nov. 13, Lock Haven 14, Montoursville 15, Muncie 16, Sunbury 17, Tamaqua 19, Freehold 20, Pittston 21, Lansford 22, Shenandoah 23, Shamokin 24.

ON WHAT A NIGHT! (Charles A. Loder): Kansas City, Mo., Nov. 11-17, Leavenworth, Kan., 19, Topeka 19, Emporia 20, Parsons 21, Springfield, Mo., 22, Belleville, Ill., 24, East St. Louis 25, Alton 26, Paris 27, Vincennes, Ind., 28, Evansville 29, Washington 30.

OTIS SKINNER (J. J. Buckley, mgr.): Galveston, Tex., Nov. 13, 14, Brenham 15, San Antonio 16, 17, Austin 19, Taylor 20, Waco 21, Ft. Worth 22, Dallas 23, 24, Hot Springs, Ark., 25, Pine Bluff 27, Little Rock 29, Memphis, Tenn., 30.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Newark, N. J., Nov. 12-17.

ON THE BOWERY (Davis and Keogh, mgrs.): Chicago, Ill., Nov. 12-17.

OLGA NETHERSOLE (A. M. Palmer, mgr.): Philadelphia, Pa., Nov. 12-17.

OLGA FARRIS (Frank S. Davidson, mgr.): Cleveland, O., Nov. 13, South Charleston 14, OTTO KRAUS: Stock, Canton, Miss., Nov. 14-17, Jackson 18-21, Yazoo City 22-27.

OLIVER BYRON (J. P. Johnson, mgr.): Columbus, O., Nov. 12-14, Dayton 15-17, Louisville, Ky., 19-24, Cincinnati, O., 25-Dec. 1.

PRODIGAL DAUGHTER (Walter Sanford's): Philadelphia, Pa., Nov. 12-17.

PRODIGAL FATHER: Chicago, Ill., Oct. 29-Nov. 17.

POLICE INSPECTOR (Clay T. Vance, mgr.): Detroit, Mich., Nov. 11-16.

PAWN TICKET 210 (J. M. Ward, mgr.): Washington, D. C., Nov. 12-17.

PEOPLE'S THEATRE CO. (J. C. Rockwell, mgr.): Keeseville, N. Y., Nov. 12-17, Saranac Lake 19-24.

PECK'S BAD BOY (Southern): Darlington, S. C., Nov. 13, Florence 14, Sumter 15, Camden 16, Columbia 17, PECK'S BAD BOY (Eastern): Howard City, Mich., Nov. 15, St. Louis 16, Mt. Pleasant 17, Midland 18.

POWER OF GOLD (Walter Sanford's): Wheeling, W. Va., Nov. 12-17.

POCK PATROL: Buffalo, N. Y., Nov. 12-17.

PAUL KAUVER (Eugene Robinson, mgr.): Elizabeth, N. J., Nov. 13, New York city 19-24, Reading, Pa., 26, Pottstown 27, Pottsville 28, Allentown 29, Scranton 30.

REDMUND DRAMATIC: Spring Valley, Minn., Nov. 12-17.

ROLAND REED (E. B. Jack, mgr.): Chicago, Ill., Nov. 5-17, Pittsburg, Pa., 19-24, Philadelphia 25-Dec. 1.

RHIA (Frank Dietz, mgr.): Hamilton, Ont., Nov. 13, St. Charles 14, Toronto 15, Montreal, P. Q., 19-24, Ottawa 20, 27, Ogdensburg, N. Y., 29, Burlington, Vt., 29, Montpelier 30.

RICHARD GOLDEN (Old Jed Protty: Charles MacGeachy, mgr.): Brockton, Mass., Nov. 13, Taunton 14, Middleboro 15, Attleboro 16, Mansfield 17, Milford 19, Woonsocket, R. I., 20, Clinton, Mass., 21, Newport, R. I., 22, New Bedford, Mass., 23, Fall River 24, Providence, R. I., 25-Dec. 1.

RICHARD MANSFIELD (John P. Slocum, mgr.): Springfield, Mass., Nov. 13, Lynn 15, Boston 19-24.

RHIA (Frank Dietz, mgr.): Hamilton, Ont., Nov. 13, St. Charles 14, Toronto 15, Montreal, P. Q., 19-24, Ottawa 20, 27, Ogdensburg, N. Y., 29, Burlington, Vt., 29, Montpelier 30.

ROBERT DOWNING (W. D. Loudoun, mgr.): San Francisco, Cal., Nov. 5-17, Oakland 19-21, San José 22, Stockton 23, Sacramento 24, Fresno 26, Santa Barbara 27, San Bernardino 28, Los Angeles 29-Dec. 1.

ROBERT GAYLOR (W. A. Brady, mgr.): Springfield, Ill., Nov. 13, Decatur 14, Peoria 15, Streator 17, Kansas City, Mo., 19-24.

ROBERT HILLIARD (Gustave Frohman, mgr.): Syracuse, N. Y., Nov. 13, Utica 14, Watertown 15, Boonville 16, Herkimer 17, Little Falls 19, Gloversville 20.

ROBERT MANTELL (Augustus Pitou, mgr.): St. Louis, Mo., Nov. 11-17, Chicago, Ill., 19-24, Kansas City, Mo., 25-Dec. 1.

SOCIAL SESSION (Kate Sprague): Scranton, Pa., Nov. 15-17.

SOI SMITH RUSSELL: Cincinnati, O., Nov. 12-17, Louisville, Ky., 19-24, St. Louis, Mo., 25-Dec. 1.

SPAN OF LIFE (William Calder, mgr.): Brooklyn, N. Y., Nov. 12-17, Paterson, N. J., 19, Elizabeth 22, Plainfield 23, Chester, Pa., 24, Washington, D. C., 26-Dec. 1.

SOUTHERN-PRICE: Cairo, W. Va., Nov. 13, Pennsboro 14, Ritchie C. H., 15, West Union 16, Clarksburg 17.

SARATOGA: Dayton, O., Nov. 12-14.

SATCHEL DRUMMER: Bellows Falls, Vt., Nov. 12-17, Keene, N. H., 19-24, Holyoke, Mass., 25-Dec. 1.

STUART ROBSON (W. R. Hayden, mgr.): Indianapolis, Ind., Nov. 12-14.

SADIE HASSON (E. E. Bayne, mgr.): Rochester, N. Y., Nov. 12-17, Pittsburg, Pa., 19-24.

SHOME ACRES (James A. Herne): Rochester, N. Y., Nov. 12-14, Newark, N. J., 15-17, Brooklyn, N. Y., 19-24.

SHARPLEY'S LYCEUM THEATRE: Talequah, I. T., Nov. 5-17.

STILL ALARM: Chicago, Ill., Oct. 29-Nov. 17.

SHENANDOAH (Charles Frohman, mgr.): New York city Aug. 30-Dec. 1.

SIDE TRACKED (Jule Walters, mgr.): Belding, Mich., Nov. 13, Ionia 14, St. Johns 15, Owosso 16, Flint 17, Pontiac 19, Jackson 20.

SHAFT NO. 2 (Frank L. Bixby, mgr.): Newark, N. J., Nov. 19-24.

SILVER KING (Carl A. Hissin, W. H. Oviatt, mgrs.): Corsicana, Tex., Nov. 13, Dallas 14, 15, Sherman 16, Denison 17, Tyler 19, Shreveport, La., 20, Marshall, Tex., 21, Little Rock, Ark., 22, Hot Springs 23, Pine Bluff 24.

SPOONER DRAMATIC: Jefferson City, Mo., Nov. 12-17, Marshall 19-24.

SILVER WEDDING: Chicago, Ill., Nov. 12-17.

SLAVES OF GOLD (William T. Fennessy, mgr.): Cleveland, O., Nov. 15-17, Cincinnati 18-24.

THE COLONEL (S. W. Coombs, mgr.): Raleigh, N. C., Nov. 14, Goldsboro 15, Richmond, Va., 16, 17.

THE ENSLAVED (Jacob Litt, prop.): Norfolk, Va., Nov. 13, Richmond 14, Lynchburg 15, Danville 17.

THE BURGALAR (A. Q. Scammon, mgr.): Woodstock, Ont., Nov. 16, St. Thomas 17, London 19, Chatham 20, Port Huron, Mich., 21, Flint 22, Bay City 23, East Saginaw 24, Detroit 25-Dec. 1.

TEMPERANCE TOWN (Hoyt and McKee, props.): New York city Nov. 12-17, Philadelphia, Pa., 19-24, Washington, D. C., 25-Dec. 1.

THE CHERRY BALL (Gustave Frohman, mgr.): Battle Creek, Mich., Nov. 16, Lansing 17, Adrian 19, Ann Arbor 20, Jackson 21, Charlotte 22, Port Huron 23.

THOMAS W. KEENE (Edwin Arden, mgr.): Denver, Col., Nov. 12-17, Colorado Springs 19, Pueblo 20.

TEN NIGHTS IN A BAR-ROOM (Carl Brehm, mgr.): Dubois, Pa., Nov. 15, Piquettestown 16, Hastings 17, Phillipsburg 20, Tyrone 22, Johnstown 24.

TWO SISTERS (Walter Warrington and Ryer, mgrs.): Brooklyn, E. D., Nov. 12-17, Brooklyn, N. Y., 19-24, Syracuse 26-28, Rochester 29-Dec. 1.

TENNESSEE'S PARTISAN: Memphis, Tenn., Nov. 12-14.

TONY FARRER: Waco, Tex., Nov. 14, Navasota 15, Houston 16, Galveston 17, San Antonio 18, Austin 19, Taylor 21, Temple 22, Calvert 25, Palestine 24, Marshall 26, Shreveport, La., 27, Texarkana, Ark., 28, Hot Springs 29, Little Rock 30.

THE COAST GUARD (Burrill and Daniels, mgrs.): Des Moines, Ia., Nov. 12-14, Davenport 15, 16, Galesburg 17, St. Louis, Mo., 19-24.

THE TORNADO (Northern: Dayton, O., Nov. 13, Springfield 14, Urbana 15, Bellefontaine 16, Kenton 17, Findlay 19, North Baltimore 20, Fostoria 21, Fremont 22, Ann Arbor, Mich., 23, Pontiac 24, Port Huron 26, Bay City 27, Saginaw 28, Lansing 29, Battle Creek 30.

THE TORNADO (Southern: J. J. Lodge, mgr.): Mobile, Ala., Nov. 13, Meridian, Miss., 14, Selma, Ala., 15, Montgomery 16, Birmingham 17, Rome, Ga., 19, Newnan 20, Macon 21, Augusta 22, Columbia, S. C., 23, Greenville, N. C., 24, Atlanta, Ga., 25, Chattanooga, Tenn., 27, Huntsville, Ala., 29.

THE SPOONERS (Edna May and Cecil B. S. Spooner, mgrs.): Louisiana, Mo., Nov. 12-17, Aton, Ill., 19-24.

TRIP TO CHINATOWN (No. 1: Hoyt and McKee, props.): Louisville, Ky., Nov. 12-14, Indianapolis, Ind., 15-17.

TRIP TO CHINATOWN (No. 2: Hoyt and McKee, props.): Joliet, Ill., Nov. 14, Kankakee 15, Lafayette 16, Danville 17.

TIM MERRITT: Baltimore, Md., Nov. 12-17, Philadelphia, Pa., 19-24.

THE NEW BOY (Charles Frohman, mgr.): New York city Sept. 17-indefinite.

THE NEW BOY (Western: Gustave Frohman, mgr.): Sioux City, Ia., Nov. 13, Council Bluffs 14, San Francisco, Cal., 19-Dec. 1.

THE GIRL I LEFT BEHIND ME (No. 1: Charles Frohman, mgr.): Brooklyn, N. Y., Nov. 1

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